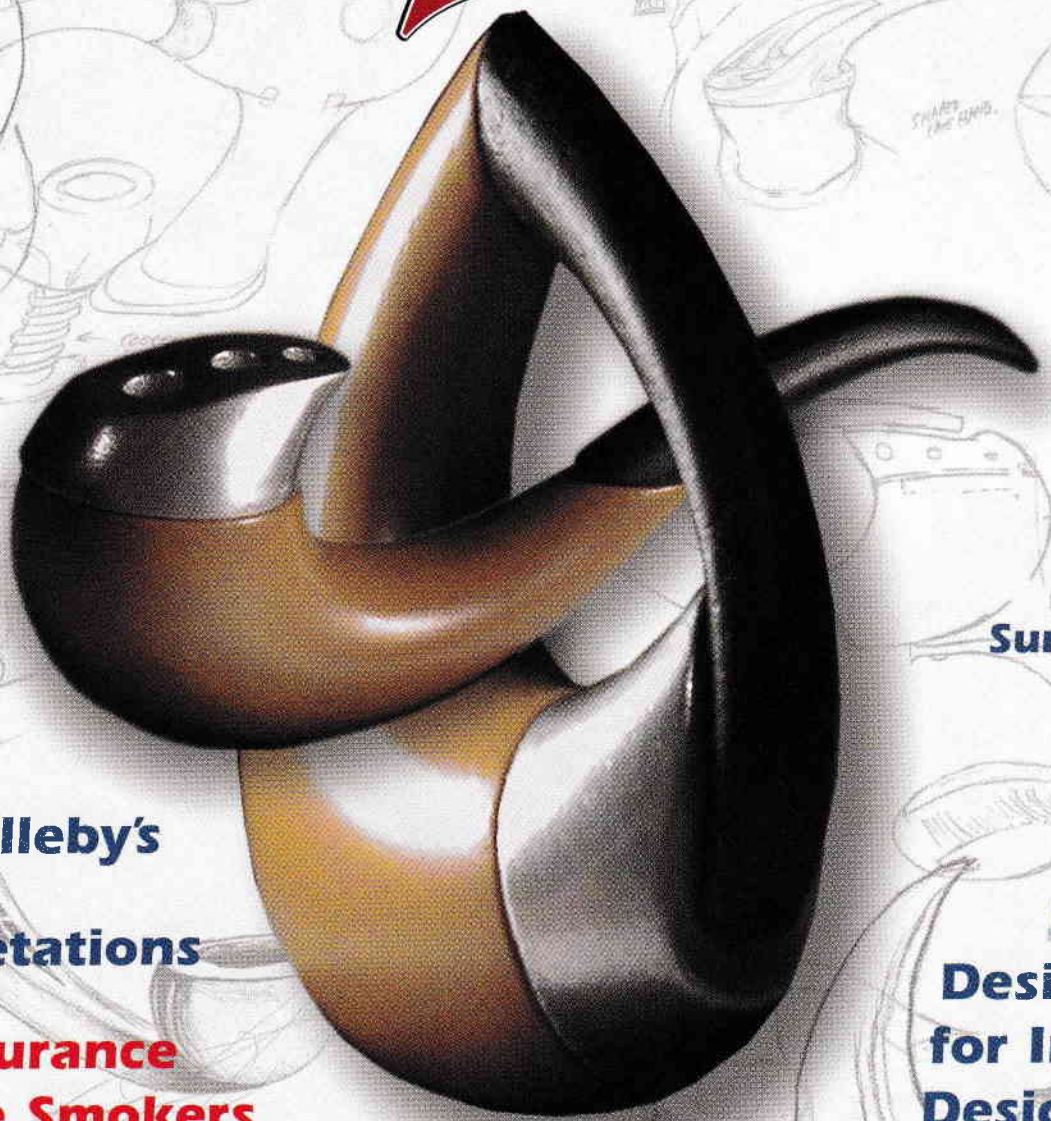
# Pipes AND TOBACCOS



Summer 2003

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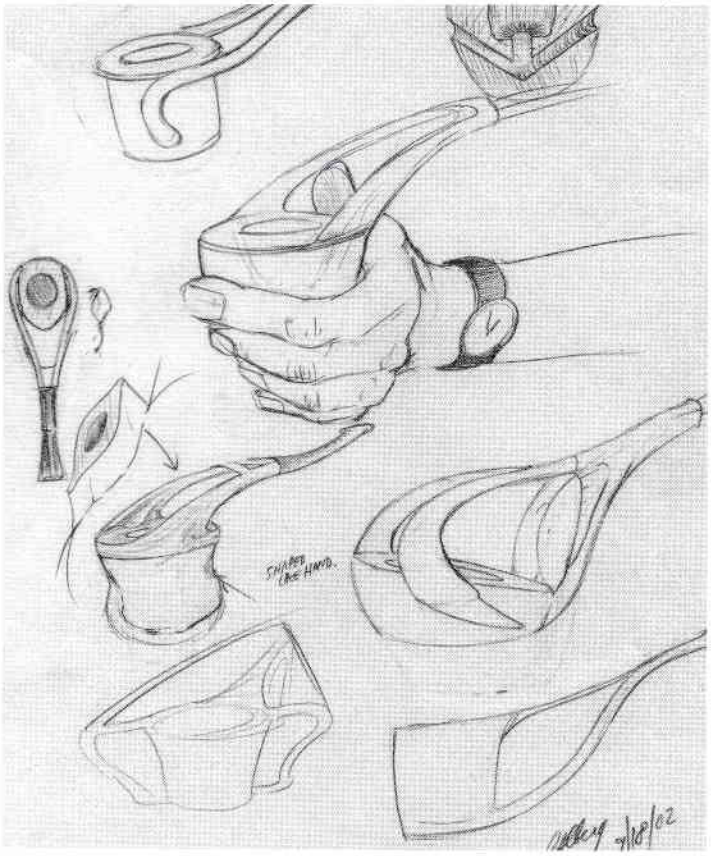
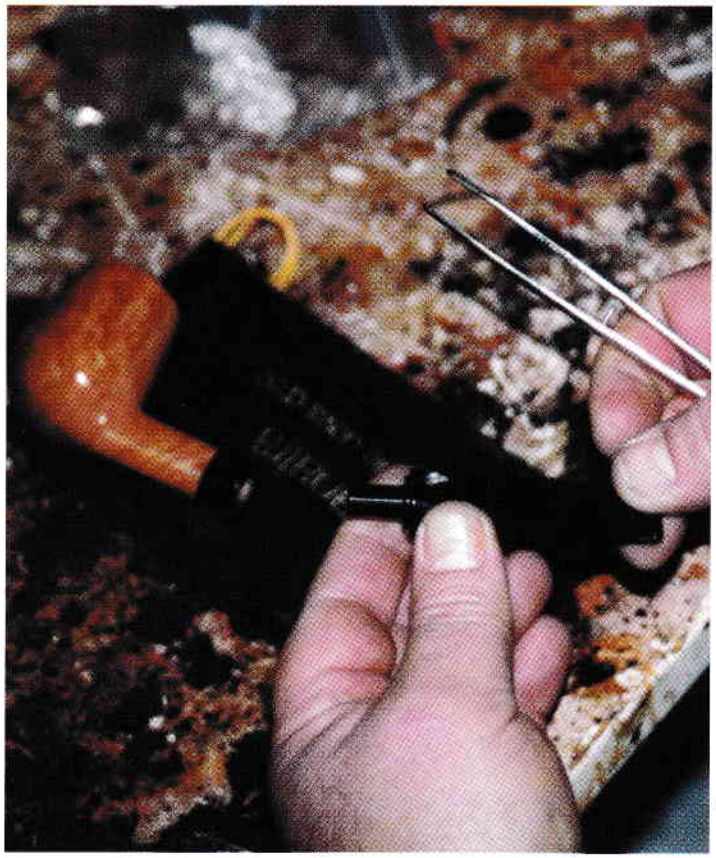
Pipes AND TOBACCOS



Page 20



Page 26


14 **American Royalty**
*P&T*'s William Serad tours the House of Windsor factory where Barking Dog, Revelation and many of our other favorite pipe tobacco blends are made.

20 **Student Pipe Designs**
An Industrial Design instructor assigns a pipe design project to his class. The result is a group of intriguing designs from some remarkably creative minds.

26 **L'Anatra**
Pipemakers Massimo Palazzi and Andrea Pascucci create beautiful pipes known throughout the world for their duck-head logo.

30 **A Few Good Men**
Three passionate pipe collectors continue to influence the pipe-collecting hobby long after their deaths.

38 **Musical Inspiration**
Denmark's Kurt Balleby uses music to stoke his inspiration and pipemaking creativity.

42 **Brandywine Museum's Pipe Exhibit**
Pennsylvania's Brandywine Museum is featuring a temporary exhibit that focuses on the history of pipemaking.

Vol. 8, No. 2
Summer 2003

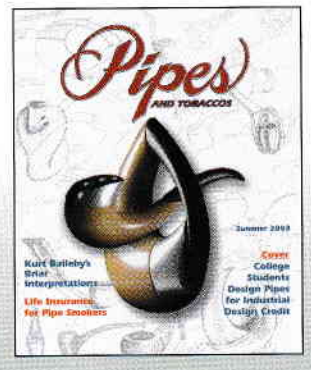
Page 38

44 **Pipe Smokers' Insurance**
Smokers pay higher health insurance rates than nonsmokers; however, some insurance companies provide lower rates for pipe and cigar smokers.

58 **A Review of Albion Tourgée's *A Veteran and His Pipe***
A veteran of the American Civil War reminisces about his war experience while smoking his pipe, "Blower."

## Regular Features

4 Editor's Desk
6 Pipe Lines
35 Ask Chuck
50 Trial By Fire
60 Pipe Stuff
62 Clubs and Events
64 Advertising Index




Cover: Industrial Design students tackle a project to design their own pipes and learn that a pipe is not as simple as it looks.

Pipes AND TOBACCOS

A quarterly magazine celebrating pipes of all kinds and fine tobaccos.

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# Rationalizing

There are a lot of compulsive individuals around, and I'm one of them, though not about everything. I'm not among those people who have to wash their feet seven times before they can eat a sandwich. In fact, if anything, I'm remarkably *un*particular about most things. I don't wear starched, pressed clothes or wax my car weekly; I don't keep my yard manicured (but will resentfully drag a mower across it if the neighbors look restless); I see no need for a $40 haircut (I have perfectly good scissors of my own—I'm winning no beauty contests either way); and jewelry makes no sense at all to me. I'm not particular about food and will eat just about anything that a starving goat with low self-esteem would and many things he wouldn't—goats have always seemed finicky to me. I wear cheap clothes, cheap shoes and cheap deodorant (again, only when the neighbors complain); I buy cheap used paperbacks and secondhand furniture, and my idea of a really good party includes government-issue contaminated-cheese fondue.

But when it comes to pipes and tobacco, I have to admit that I like the good stuff. By "good," however, I don't necessarily mean "expensive." I have lots of great pipes that cost less than an oil change. But the "expensive" aspect strikes more often than is good for my bank account. And it's not to "show off," because my very survival depends on my wife not knowing a basket pipe from an artisan pipe. Still, I've become woefully adept at rationalizing that occasional outrageously expensive pipe. Sure, I think, this pipe may cost hundreds of dollars, but why send my daughter to Cornell University when it's perfectly practical to enroll her in Blanche's Route 4 School of Beauty, Typing and Tractor Repair?

Once you've sold your own family's future to buy pipes, additional financial justifications are easy. I have to admit, that first smoke in a $1,000 pipe is pretty expensive: it's $1,000.35, including tobacco, for Heaven's sake. But the second smoke reduces the cost to $500 per bowl—that's a $500 savings! By then I'm thinking, hey, a used pipe is worth only half of retail, so it's really only $250 per smoke! I've saved $750! The third smoke dilutes the cost down to $167, for a savings of $833. Add that to the $750 I've already saved, and I've *made* $582.65! By the time I smoke that pipe 30 times I'll have convinced myself that my total profit is better than $20,000. Who can afford *not* to buy expensive pipes when there's that kind of money to be made?

Of course, I'd be dead meat if my wife ever found out that I can afford this kind of pipe only because I've canceled my life insurance and her health insurance, diverted the money that was supposed to repair her brakes (she rarely uses them anyway), and have been refilling her allergy prescriptions with Tic Tacs. I shudder to think what would happen if she even suspected—Oh, hi honey, I didn't know you were looking over my shoulder. This? Ha-ha! No, none of it's true, honest, it's just a fictional piece for the magazine. I don't even *like* expensive pipes! In fact, there's no such thing as expensive pipes! Ten bucks, tops! Now sweetie, put down the gun! Please don't kill me! Wait, I'll take care of everything!

*Sorry, dear readers, but Chuck can't write any more now. He's gone to sell all of his blood and usable organs, but he may be back for the next issue, should he recover. Now, can someone tell me where I might sell these silly pipes of his?*

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# P&T *Readers Respond*

**More meerschaum musings**

I wanted to write and say what a great job you and the staff are doing with the magazine. The Spring 2003 issue is beautiful. I had looked at it for quite some time before realizing that the cover background was a macro close-up of a lattice meerschaum.

I love the pipe carver stories and the practical info that you often include, such as how to color a meerschaum and the tobacco reviews. Smoke well!

Mark Beale, M.D.
cyberspace

P&T: *It's a pleasure to receive kind words from such a noted enthusiast as Dr. Beale, who is the author of the book* Secrets of Enjoyable Pipe Smoking *and a consistent contributor to* The Pipe Smoker's Ephemeris.

Just wanted to let you know how much I enjoyed reading the articles on meerschaum pipes in the Spring 2003 issue of *P&T*. I particularly enjoyed reading the feedback from the contestants in the coloring contest.

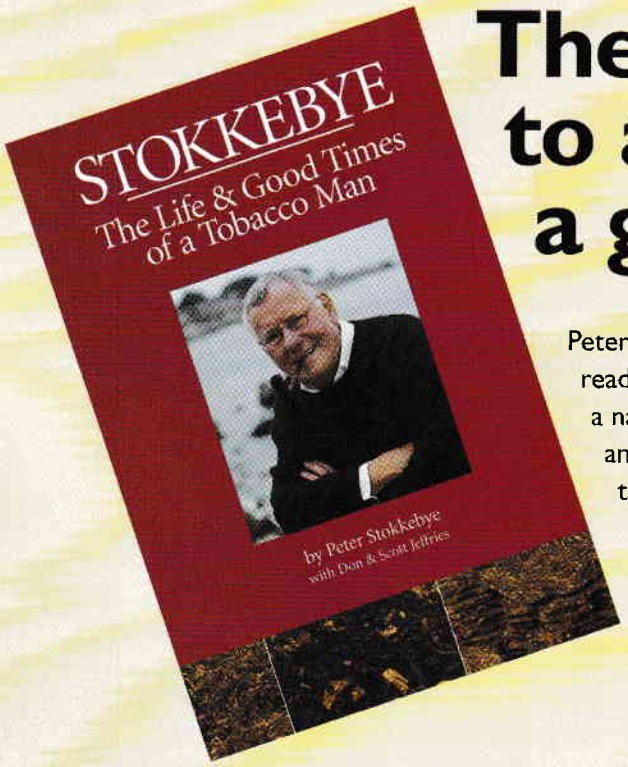
I bought a block meerschaum in 1999 because the salesperson convinced me that the pipe would color within a few months. Well, it tanned a bit, and the stem became a medium brown, but the pipe just didn't do what I was told it would do. Believe me, I smoked the hell out of it three and sometimes four times a day for about three months. I became so disappointed and disgusted that I put the pipe in its case and put it in a drawer, planning to never smoke it again and swearing to never again waste money on buying meerschaums.

At least that was my attitude until the Spring 2003 issue of *P&T* arrived. I was astounded to read all the participant feedback and see how many of those pictures of the pipes looked a lot like mine. Suddenly, the feeling of disgust went away and I realized that I wasn't alone. I realized that meerschaums color differently, taking on a nature of their own, and it could take years, or even decades, for them to color.

Since reading the articles and looking at the contest pictures, I am a reformed meerschaum smoker. I took my meerschaum out two weeks ago and began smoking it again. I just smoke it like an ordinary pipe and have begun relaxing with it, not caring anymore if it changes colors or not.

And guess what? After two weeks, there have been some slight changes to the bowl. So there are two lessons that I learned from all of this. No. 1—the patience of Job is a must when it comes to coloring meerschaum pipes; No. 2—don't be soft-talked by salespeople trying to make a fast sale.

Your magazine is the Holy Grail for pipe smokers. I've long enjoyed reading every issue, so I hope you guys at *P&T* keep up the good work and continue writing those excellent articles. And


**The next best thing to a good smoke is a good story.**

Peter Stokkebye's life story is indeed a good one. It takes the reader from a childhood under Nazi occupation in Denmark, to a nationally televised wedding in New York City, to millions won and millions lost in the tobacco business, and a lot of good times along the way. For the true pipe enthusiast, the book also features Peter's insights on tobaccos and blending.

*STOKKEBYE: The Life & Good Times of a Tobacco Man* is available at your favorite Tobacconist, through the *Pipes & Tobacco* online store at www.pt-magazine.com, or by calling *Pipes & Tobacco* at 800-346-7469.

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above all, hold more contests; I might even participate in the next one.

Tom Adamo
Tinley Park, Illinois

I loved your latest *P&T* edition, which included the stories on meerschaum coloring. The public needs to be educated and you are doing a great job. I have been collecting pipes for more than 40 years and have people asking me questions on my specialty—meerschaum pipes—on the Internet from all over the world.

Jason Lang
cyberspace

P&T: *Since announcing the meerschaum coloring contest results, we've received a lot of positive feedback from our readers about meerschaum pipes. Many readers expressed their dissatisfaction with their attempts to color their meerschaum pipes. As our contest results show, it's difficult to predict how well a meerschaum pipe will color. The important thing to remember is to enjoy smoking your meerschaum pipe. We hope a lot of people have rediscovered the pleasurable benefits of smoking a meerschaum.*

**Future story requests**

I've been a faithful reader for the last two years and love each issue. I have been a pipe smoker and collector for more than 30 years and your magazine helps every aspect of the hobby. I especially enjoy reading about the pipemakers from around the world.

I have recently come across one of the finest artists, and he happens to live almost in my backyard! Larry Roush, who hails from the Toledo, Ohio area—only an hour and half from Detroit, where I live—has made pipes that have become tops in my collection. He makes, in my opinion, some of the most technically sound, best-smoking, greatest-looking pipes on the planet. I want to share this little-known secret with the world. Your magazine would do him justice if you did an article on his fine work as soon as possible.

Ira Strickstein
cyberspace

P&T: *Anyone who's seen a Roush pipe will appreciate its design and beauty. We've been aware of his work for several years now and we're hoping to visit him soon for a story that will appear in an upcoming issue of* P&T.

In your [Spring 2003] editorial, you expressed the frustration of finding celebrities who smoke pipes and will admit to it. I understand completely your point about how "celebrities" can add a bit of fashion and make us pipe smokers feel not quite so archaic, but as I write this, I think the real solution is on page 10 of the same issue.

On that page, it mentions that the captain of the USS *Nassau* is a pipe smoker. Frankly, I think he, or any member of his crew, would be a great interview. They are true heroes, and their lives (and tobacco preferences) are far more interesting to me than [those of] Michael Moore, Dustin Hoffman or the Dixie Chicks. As far as I'm concerned, bring on the profiles of military pipe enthusiasts, whether they be admirals, generals or privates, or American, British or Australian. They would be truly inspiring.

Gary Gerken
Chula Vista, California

P&T: *As a matter of fact, we had an interview set up with Captain Russ Tjepkema and had been invited to tour his ship, but he and his crew were rotated into combat readiness and they were unable to accommodate a visit.*

*It's another case of circumstances defeating the obvious. You're right—this would have been a great story. Your suggestion about military figures is reasonable, and historical military figures are especially interesting. We have some ideas, so keep watching future issues.*

I got a chuckle out of your "Pursuit of Fame" essay in your Spring 2003 issue. Celebrities seem to be wholly-owned subsidiaries of their agents and publicists. Well, no matter, there are better fish to fry.

Which prompts me to suggest that you consider Dr. Robert Behnke, a professor at Colorado State University, who is the author of *Trout and Salmon*, among other books, and is a recipient of the Angler of the Year award from *Fly Rod & Reel* magazine (see the January/February 2003 issue). I offer this suggestion because on page 45 of the award issue, there is a picture of Dr. Behnke standing with a fly rod in his hands and a briar clenched in his jaw. Looks like a Nording to me. But it could be a Stanwell, too. He looks like someone who appreciates a nice Virginia.

Personally, I draw more satisfaction

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from knowing that Dr. Behnke is a brother of the briar than I would from most celebrities, but to each his own.

Kevin Marten
cyberspace

I am a pipe smoker because I enjoy smoking a pipe, and not because Jack Lemmon and Hugh Hefner smoke, or did smoke, a pipe. I am a pipe smoker, and my preferences are as valid as their preferences.

Celebrities come and go. They are touchy little people who are blown about by the winds of what might be proper or improper at the moment. Why not interview those of us who support our cause wholeheartedly? We are your subscribers. We are those who scoff at the "antis." We are the ones who keep the faith. We want to know about one another. What pipes do we smoke, and why? What tobaccos do we smoke in which pipes, and why? What I'm interested in is why Jim Jenkins thinks that Barking Dog in a Medico is the best combination in the world, while Bob Billingham will settle for nothing less than Two Friends Bed and Breakfast in a Dunhill Group 3.

I would be happy to grant you an interview, as would most of your readers. We, as a group, are tall and short; fat and skinny; good-looking and homely; male and female; and we all have our stories to tell. Most of us don't have agents, but most of us want to know what the other people like us are thinking when the flame kisses the tobacco. Use us! An Everyman's feature might be a welcome addition!

P.S. I wrote a while ago suggesting you do an article on nasal snuff. You did! Thank you.

Brian Maloney
cyberspace

**Long-lost love**

A statement in William Serad's "Trial by Fire" column in the Winter 2003 issue of *P&T* brought back great memories for me. It concerned Cornell & Diehl's Morley's Best tobacco blend, stating that the blend is a re-creation of Blue Boar tobacco.

My first pipe-smoking love affair (in those long-gone, misty, high school days) was with Blue Boar. I remember it as a woodsy, fragrant and very forgiving blend. Blue Boar helped me forge good pipe-smoking habits and was instrumental in my decision to make pipe enjoyment a permanent part of my life, rather than a short-term fad of youth. I was quite upset when I could no longer find Blue Boar and it took a while to find an acceptable substitute. This all occurred a good 30 years ago.

It would be nice to be able to try Blue Boar again, but I might be disappointed in the result. It's usually not a good idea to look up a first love.

*Pipes and tobaccos* is a wonderful magazine. Keep up the good work.

Dean Chapman
Pebble Beach, California

**Frequent-flier program**

I have been an enthusiastic subscriber of *P&T* since its inception, and look forward to each and every issue with eager anticipation.

Many of your readers keep every issue, and reread old issues. I don't keep any magazines, for a unique reason. My wife and I travel a great deal and I enjoy reading on the airplane. Whenever we have an upcoming excursion, I take my *P&T* with me to enjoy on the plane. When I'm finished reading the magazine, I place it in the magazine rack in the seat ahead of me for anyone else to enjoy. I have *P&T* flying to Fiji, Hawaii, Las Vegas, Jamaica and Mexico, just to name a few destinations. During my last trip to Jamaica, in January of this year, I came across Vol. 5, No. 4 (Winter 2001) on a U.S. Airways flight. It had been read extensively—the pages were dog-eared, articles were ripped out, and all of the business reply mail subscription cards were gone! Your magazines have undoubtedly earned many frequent-flier miles by now.

Nick Spencer
Lewis Center, Ohio

P&T: *What a great idea! Maybe we should leave a fresh copy of* P&T *on every flight we take. Or how about a* P&T *editor frequent-flier program? Just think of the fun, excitement and educational value of traveling with your very own, personal* P&T *editor. Although a little dog-eared ourselves, we're charming folks and we travel light, so what do you think? It depends on where you go, of course.*

**Marital bliss**

My husband and I have enjoyed reading

# WHY SHOULD I TRY THE RADICE TWIN BORE PIPE?

**Maybe you shouldn't but...**

- **IF** you smoke aromatic or Virginia blend tobaccos
- **IF** you have a delicate palate
- **IF** you suffer from tongue-bite
- **IF** you have trouble keeping your pipe alight...

**Then the Radice twin bore pipe is for you.**

## Why?

Each twin bore channel runs parallel to the other from the end of the lip and connects mid-way down the mouthpiece. In this way the smoke is cooled considerably as it mixes with air in both parallel channels, the pipe draws much more freely, and the pipe smoker can clean his pipe as easily as a standard pipe. Thus he derives the following benefits in that the Radice twin bore:

1) Helps to alleviate the unpleasant symptoms associated with a delicate palate, and to eliminate tongue bite for the smoker who uses Virginia blends or aromatics;
2) Allows the smoker to puff more easily;
3) Makes allowance for uneven packing of the pipe.

**The result is a more pleasant smoking experience.**

Ask your favorite tobacconist to show you a Radice twin bore pipe. If he has one in stock with a clear acrylic mouthpiece you can see for yourself how this marvelous system is designed.

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# PIPE LINES

*P&T* for a couple of years now, and we have smoked pipes for a few decades. I can still remember the puzzled look on my new husband's face when I first moved in with him, took out my pipe, reverently packed it with tobacco and lit it! In the many years since then, we've enjoyed quiet evenings meditatively puffing away on our pipes.

Last summer, we joined a local pipe-smoking club and became involved in our club's pipe-smoking contests. We each won a couple of contests and we competed in the international IASPC contest, where we both surpassed 60 minutes and became officers. It's been a hoot! So, I'm wondering, how many pipe-smoking couples are out there?

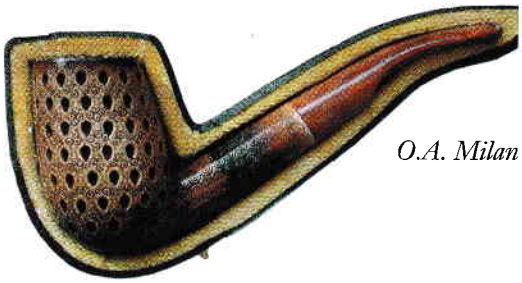
Kate A.
cyberspace

**Oops...**

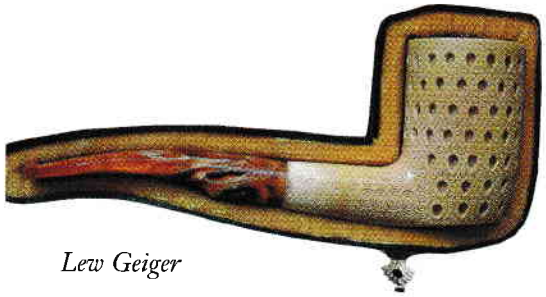
According to your meerschaum coloring contest rules, prizes were listed for First Place, Second Place and Third Place. After looking at the contest results published in the last issue, it seems as if the Second Place and Third Place winners were entirely forgotten. What gives, *P&T*? Who won Second Place and Third Place?

Spencer Case
cyberspace

P&T: *You're absolutely right. In our rush to tally our judges' votes, photograph all the entries and send them back to our contestants, we completely forgot to name our Second and Third Place prizewinners. Accompanied by a belated drumroll, we heartily congratulate O.A. Milan for finishing in Second Place and Lew Geiger for finishing in Third Place.*



*O.A. Milan*



*Lew Geiger*

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# American royalty

*House of Windsor, located in a quaint town not far from historical Gettysburg, offers up its own history, rich with tobacco heritage and lore*

by William Serad

A romantic interest with a past is generally a bad thing. But a tobacco company with a past is a wonderful thing, indeed.

A producer with one of the longest and most illustrious pasts and still active in American tobacco manufacturing and blending today is the House of Windsor. It is located in picturesque Yoe, Pa., at the elbow of an abrupt turn on a road that exhibited significant variations in elevation on my drive there. It was mercifully clear and crisp when I came to visit.

I was met at the door by the aroma of nearly 35 years of tobacco production at this facility. It was simultaneously welcoming and intoxicating. The fragrance bolted me to the lobby floor. I wish the pages of this magazine could include an air sample for hedonic camaraderie's sake. A great deal of time had passed as my olfactory systems ran through decades of tobacco, leaf by leaf, when it struck me that I had to go and talk to someone.

I was met by Raphaël Hébert, who is in charge of marketing for both the American Western Cigar Co. and the House of Windsor. His youth and enthusiasm motivate a desire to share the exciting tobacco developments in sleepy Yoe.

The magical town, while not on most road maps, does exist. It is located just south of York, and not a far drive from Gettysburg, Pa.

Hébert took me along to a conference room, where I was warmly met by Fred Berger, the affable president of American Western, and Larry Hines, a true Southern gentleman in charge of relations with retailers. I knew Hines was a Southerner by his accent and easy, cultured demeanor, and that he was a gentleman by the Upshalls and vintage Charatans he was smoking. Also in attendance was Joseph Gold, the CEO of Havana Honeys, who was considering a private-label pipe tobacco line and who was the source of left-field humor for the day.

We started an all-too-brief tour of the facilities—at least that was my impression after having all my senses tempted as we ventured through this ultimate candy store for smokers!

The physical plant was shockingly large, and I soon realized that I had misjudged its capacity because of the narrow street

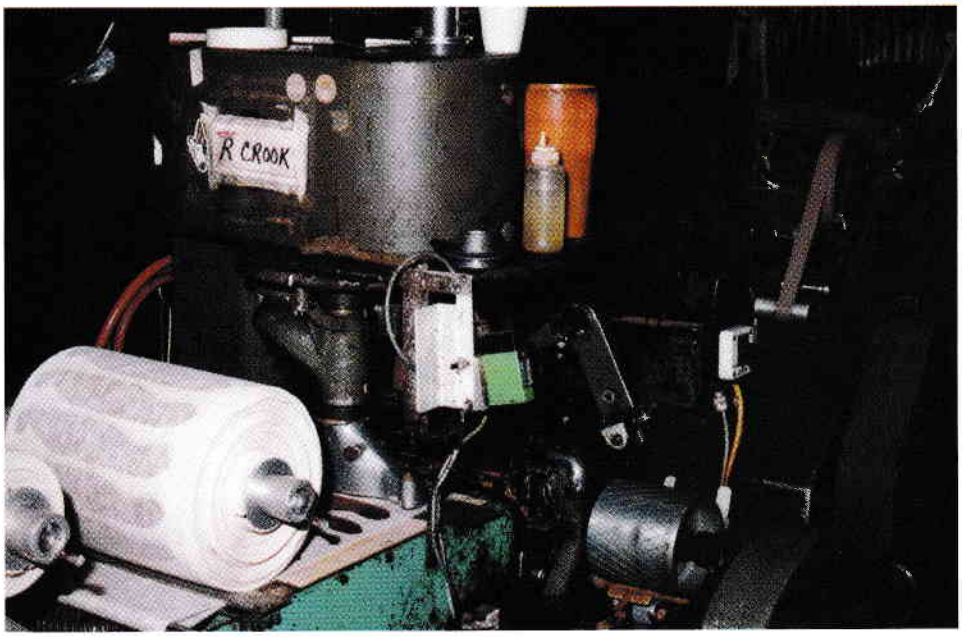
frontage. It went on for what seemed like miles, and was in fact multiple stories, unnoticed upon entry, but related to the ups and downs driving in. It was simply huge.

The first machine we saw was for packing chewing tobacco pouches, and Berger talked about the difficulties of dealing with such moist leaf. House of Windsor produces Happy Jim, flavored with brown sugar and licorice among other things, and Winters Clipping, unflavored for a straight tobacco flavor, along with many private-label chews. Berger noted that when the facilities were built in 1969, they were the state of the art for tobacco manufacturing, and frankly, I can't see how the art has gone much beyond these amazing feats of industrial production engineering. This particular machine was a double-story arrangement with a catwalk at the top of an integrated ladder to manually intercede with the feeding. Tobacco came on conveyors from unseen sources at a great distance.

We moved on to watch the nimble fingers of Madeline (Peg) Folckomer, a highly esteemed employee of the company for more than 50 years, using a machine to make cigars. Wrapper tobacco, sometimes purchased pre-cut in rolls called bobbins and sometimes cut in the factory, is held in place on this machine by a vacuum before being wrapped around the cigar bunch composed of binder and filler leaf.

The machine wraps, forms and trims, and the finished cigar is inspected and placed with the others. This all happens at a prodigious rate because of the skill and experience of the operator, something not acquired overnight, but taking more than nine months to become proficient. There was a double row of these machines receding into the cavernous distance of the factory. These machines were American in design and manufacture, but there were also a couple of European machines similar in function, not being used that day but typically in regular use.

Moving to the next area, there was the machine that cut the wrapper leaf—this run being a Connecticut Shade—into broad arcs and applied it to the rolls used by the entirely automated machines. Depending upon the type of leaf, the cuttings are reused for cut fillers, short filler or other purposes. The company is nearly Pennsylvania Dutch in making use of everything with no waste (ever heard of scrapple?). But since the leaf is of such high quality, waste would be criminal, and this process enables House of Windsor to produce product lines that are simultaneously high in quality and economical.

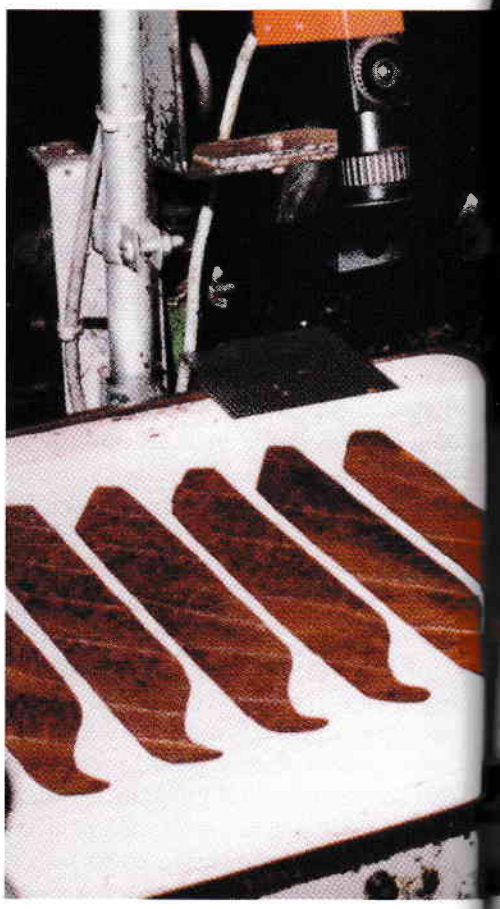



Slightly out of step with the cigarmaking process, we stopped at the room where the casings and flavorings for the pipe tobacco were being produced. A cross between a kitchen and a laboratory, shelves were filled with bottles and jugs of every size. Some ingredients are so pronounced and powerful in flavor that they are used only in quantities of drops for entire production runs of pipe tobacco, while others are measured in great graduated flasks and beakers.

Large production runs require use of an industrial-sized mixing machine, while many small batches are hand-mixed and hand-flavored, a fact that gave me a surprise later in the tour. House of Windsor is very proud of the fact that it, in the tradition of the great English, Scottish and Irish tobacco companies, primarily uses all-natural ingredients for its blends. This makes the flavors generally different from the many newer companies that sometimes employ food-grade artificial sauces and toppings for the leaf. This room also contained the two great recipe books, some of which go back nearly 100 years to the beginnings of the company—a remarkable heritage.

Our little troop then came upon the machine that puts the blends into the oh-so-familiar brown plaid pouches to be put into the cellophane-wrapped boxes found in every tobacco shop for most of the 20th century. This machine is very long, and actually creates the pouches just before filling and sealing them.

I cannot tell you how many of those little pouches of Barking Dog I went through in my student days at the University of



Pennsylvania. That was when one could still smoke indoors, and the pipe was the instrument of choice in the Ivy League (discounting the glassy-eyed crowd smoking something else entirely, not technically allowed indoors or out).

Back to the cigar line, we came upon the strangest and clearly most unique piece of equipment in the building. House of Windsor produces Wolf Brothers' Crook and Crookette cigars, and they have a distinctly characteristic bend in them. This machine's sole purpose is to put the crook in the Crooks. It is a unique-enough shape in the world of cigars certainly, but what industrial engineering genius designed this huge machine to do just that? This was followed by the more prosaic machine to move cigars along for cellophane and boxing. The operator had a supernatural ability to put the precise number in each box, not a function of the machine.

We moved briskly along, because workers were about to blend a batch of pipe tobacco and were waiting for us to attend. It was a batch of Revelation, Albert Einstein's favorite tobacco, and I made a mild inquiry concerning the flavoring. Hines said he could tell us, but we wouldn't be allowed to leave—ever. My childlike fascination suddenly waned. Berger said, all joking aside, that even knowing the ingredients (leaf and cut and flavorings), their fully original blends couldn't be re-created in all aspects, so they were perhaps more open than other manufacturers. This was when I had my great surprise: The batch of Revelation was hand-blended!

Folks, there are only a handful of tobacco shops still producing small amounts of hand-blended tobacco, and here was a major manufacturer hand-blending a production run of something I considered before this to be a mass-produced product. What a shock! Revelation contains bright flake, red Virginias, and cube-cut burley with a discreet amount of Latakia and Perique, topped with fruit extracts and other natural flavorings. The smell was wonderful and the quality of leaf exceptional. The leaf was blended by 30-year veteran and top flavorist Eliza G. Hostetter, with an assistant who then applied the flavorings, all in the same way it has been done for decades.

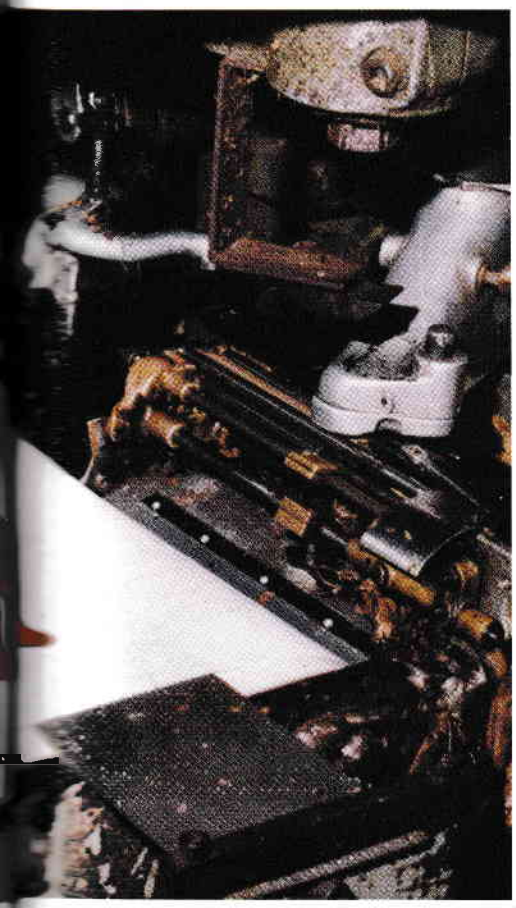
Following my nose toward a magnificent aroma, we came to a cutting machine running full tilt. It has conveyors carrying dry leaf from bales (laid down in 1983 in this case!) to be humidified and fed into the cutting machine. The full length of this machine would likely be half a football field if it were straightened out.

House of Windsor has several cutting machines, each highly adjustable, some allowing the production of cube- and crimp-cut in a guillotine cutter. The other sort of machine I was watching was producing an exquisite pale brown tobacco ribbon of perfect dimensions and uniformity, laudably long and elegant.

My next surprise was that the president of House of Windsor, the genial human tobacco encyclopedia John Woltman, was operating the machine with another gentleman. He has actually done just about every job in the company at one time or another, and knows tobacco like nobody else.

Woltman's level of personal involvement demonstrates the lengths to which House of Windsor goes in order to produce a product of unsurpassed quality. And his handiwork shows that commitment. He was explaining the fine points of the process as I watched with the others and enjoyed the rich aroma. When the pile had reached about four and a half feet in height, Berger restrained me from jumping in and rolling around.

We moved along to the cold room, where vast industrial-sized containers held production runs of blends. Also present were the custom runs of blends for premium tobacconists in small bags. We then moved on to look at stoving drums you could drive



a car into, the huge oven for making black Cavendish tobacco, and the vacuum rooms for eliminating insect infestation.

The size of everything spoke of huge production capacity, but the consideration for every facet of production and retailer relations spoke to attention to detail and customer service more likely anticipated from a small boutique company.

Suddenly, we were back at the door we first walked through. The tour was over, they told me. Rather disappointed in leaving the factory floor, I followed the group into the conference room to learn the history of the company.

American Western is the producer of premium Celestino Vega long-filler cigars, Rum Runner, West Indies Vanilla and Island Amaretto flavored cigars and Island Collection cigars, a line of mass-market flavored cigars. American Western's cigars are all imported.

Berger's family has been in cigars for several generations. Berger recently acquired the famous Marsh building of Marsh Wheeling cigar fame, the makers of Abraham Lincoln's and Mark Twain's cigars. However, he purchased only the building—the Marsh brands were kept by National Cigar, a company that is owned by members of Berger's family.

Berger had worked there for many years and was president of Marsh and vice president of National. He left the family's business to start American Western. Berger then created a strategic alliance with the privately held House of Windsor, to help that company through some difficulties.

Now, American Western has recapitalized House of Windsor and does all marketing for both companies. The folks at House of Windsor do the U.S. manufacturing and fulfillment for both companies.

The illustrious history of the House of Windsor goes back to the 1890s, and includes the Wolf Brothers and the Larus Brothers in its family tree, but a more official year of birth would be 1918. As a result of trustbusting in the early part of the century and through more recent divestitures, House of Windsor now holds the rights to its own blends, the U.S. Tobacco blends (including Model, Argosy and others) and the Phillip Morris blends taken over in the late '60s (including Bond Street—now Bourbon Street—Barking Dog, Field and Stream, and Revelation). President Gerald Ford was a Field and Stream smoker.

House of Windsor is a major supplier to premium tobacconists, represented by blending leaf and house blends favored by General Douglas MacArthur (Harkness D & F), blends for the Wilke sisters and many other famous pipe smokers and retailers of the past, present and future too, I trust.

Hébert energetically discussed the company's open-door policy and willingness to work with retailers to help make their stores successful. This includes the same attention to small orders as to large ones, excellent credit and payment terms, and competitive prices. Hines has as one of his assignments to work with stores and local tobacconists to educate them when called on. This is not just in the House of Windsor and American Western Cigar product lines, but also in tobacco in general, and he's the man to do it. The company makes the promise to take the time necessary to do the best job in all aspects of working with retailers.

If I had to sum up the motivating force behind House of Windsor, I would say it is passion for the leaf, and that translates right through to the smoking customer's satisfaction. I don't think the British are all satisfied with their Windsors right now, but ours are doing a great job. *P&T*

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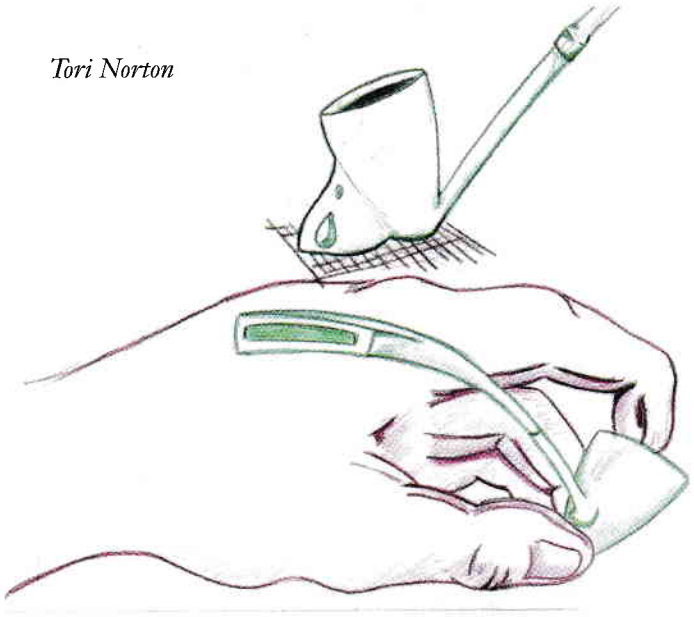
# Student Pipe Designs

*College industrial design students are given an unusual assignment—designing pipes according to a specific country's cultural design perspectives*

by Chuck Stanion

None of the students in Professor David Klein's Industrial Design class at Metro State College of Denver were pipe smokers and none knew anything at all about the pipemaking process. That helped make the assignment even more appropriate for demonstrating some of the problems that industrial design professionals encounter every day. It was a perfect assignment, but certainly unusual, and the results were impressive.

An occasional pipe smoker himself, Klein noted that pipes from different countries reflect their own particular cultural styles. "I think pipes are really nice objects," he says. "Especially the way they summarize design—from Italy, from Great Britain, from Canada—you can see the distilled essence of design from each country. I think that's an interesting thing to think about. Primarily, I thought it was a good idea to study a culture and see what's behind those shapes. Why do I look at an Italian pipe and say, yes, that looks Italian?" Klein gave his students two weeks to research given countries or cultures, after which they designed pipes based on their research.



*Tori Norton*

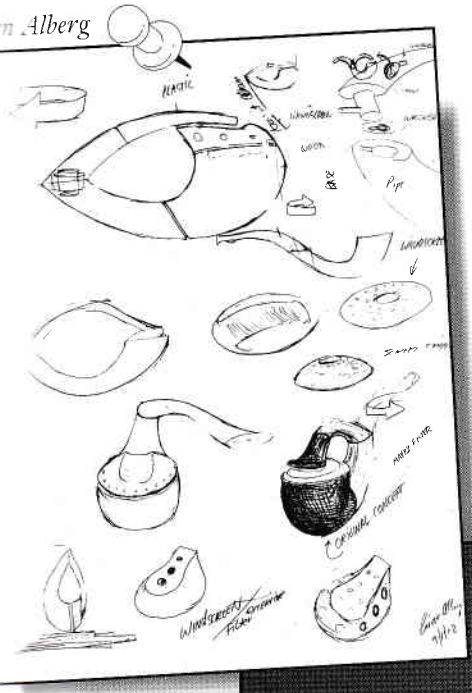
"I knew they wouldn't know anything about pipes," says Klein. "Industrial designers design everything from chairs to ashtrays to lamps to scissors—basically, anything that is mass-produced has been designed by an industrial designer. I know that most pipes are produced by craft; in fact, as we went through the project, we learned that it was pretty much a craft-based industry, but that's part of industrial design too. I wanted the students to approach a problem or project that they had no experience with so they had no preconceptions.

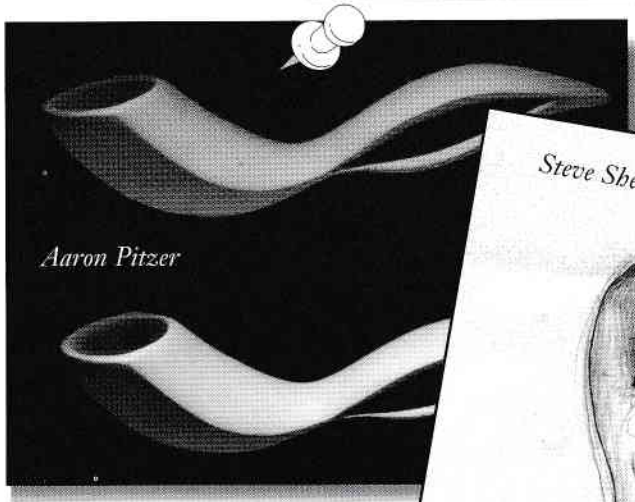
"When you think about a pipe, it's simple; it's basically a piece of wood with two holes drilled into it, but when you start making it, wondering about the different engineering problems, it turns out to be

Tori Norton

Steve Shenfish

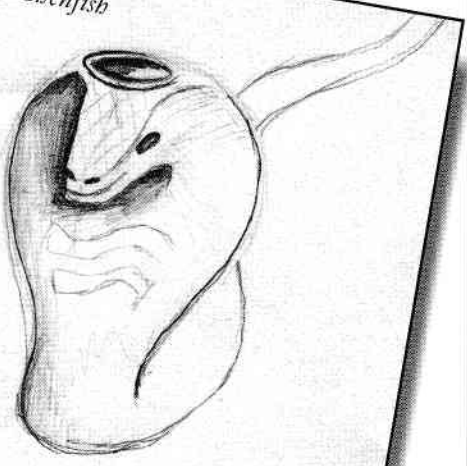
Brian Alberg

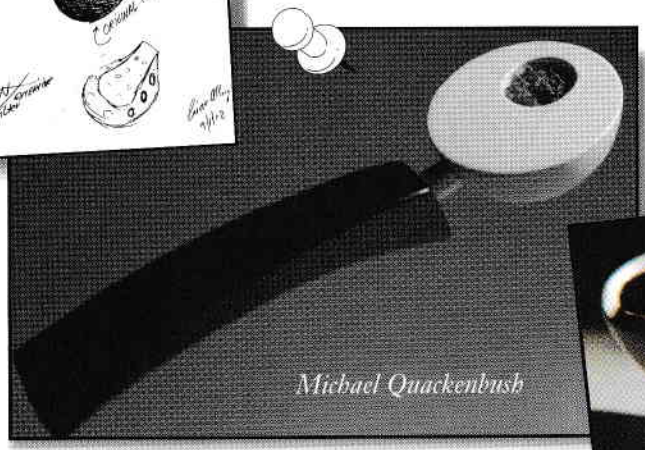




Aaron Pitzer

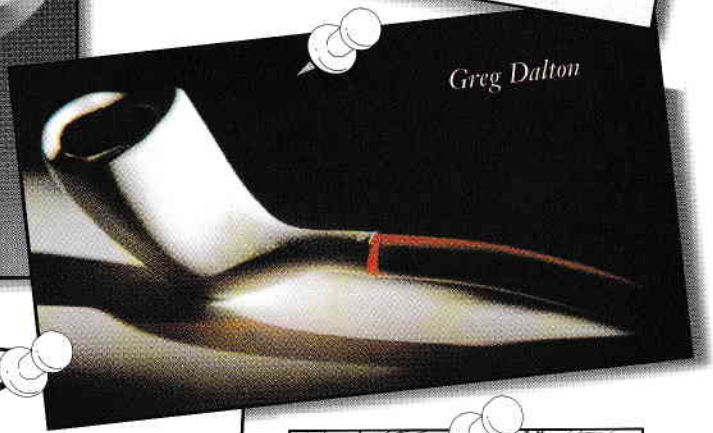
Steve Shenfish



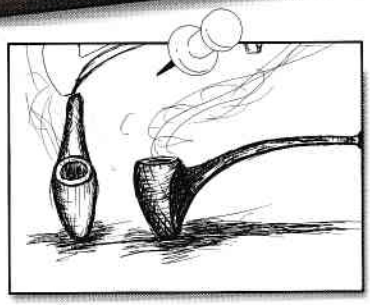


Michael Quackenbush

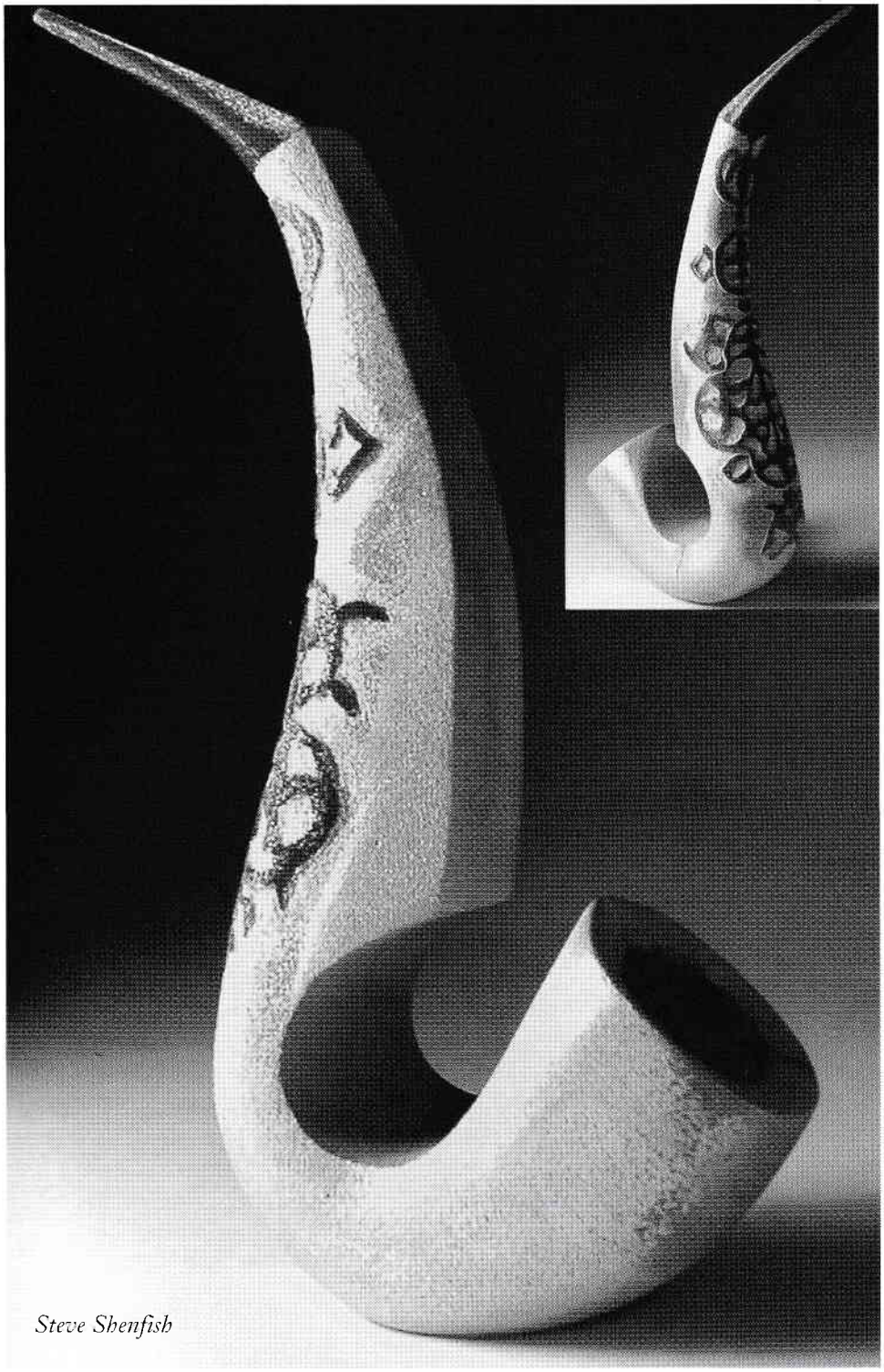
Greg Dalton



Tori Norton



Kristi Anderson



*Steve Shenfish*

*Bernadette Vanya*

much more complex. Well, that's another reason I chose this assignment: A pipe is essentially simple. These are beginning industrial design students. We don't deal with mechanical or electrical functions. It's like designing a doorknob or door handle—you might think it's remarkably uncomplicated, but then look at 100 of them and you'll see the subtlety of detail and form development within that simple object."

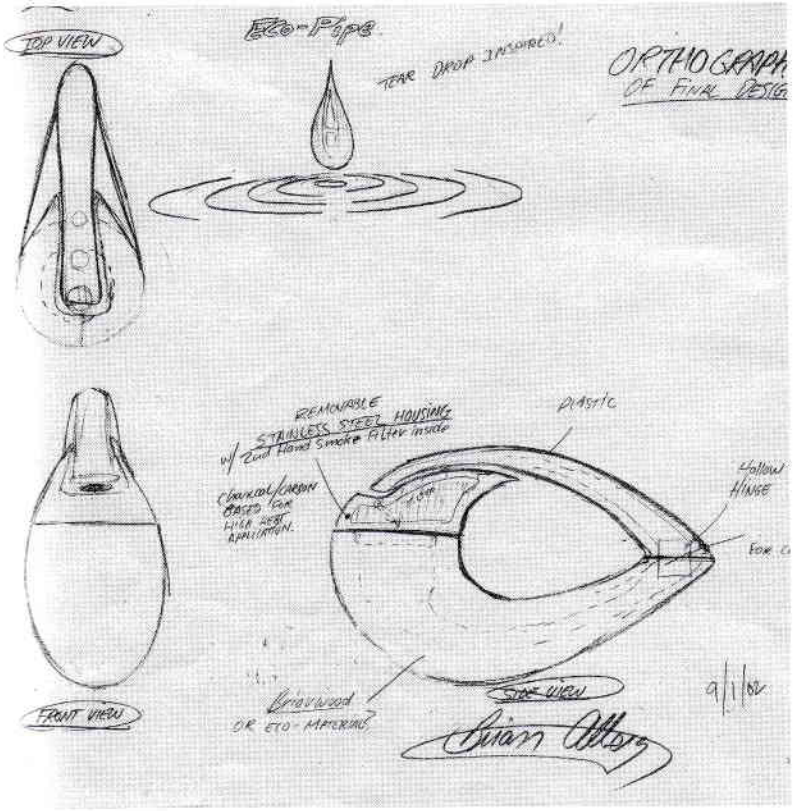
These students were college sophomores in a range of ages. "At Metro State our average student age is 26," says Klein. "It's a commuter school so we have a lot of older students who are in their 30s coming back for their second degree or chipping away at their degree one class at a time. It's not like a typical large university where you have a sophomore class where everybody's 19. I think my oldest student in this class was 32."

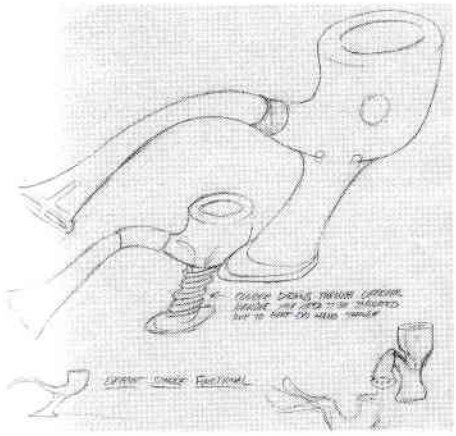
One has to wonder about the political correctness aspect of this sort of assignment—anything even remotely related to tobacco seems to be purposely politicized and interpreted as immoral and unethical. But Klein did not run into difficulties. "I thought about it and decided it wasn't that bad. Only one person had any objection to it at all and she didn't want to do the project because she was involved in an after-school group with her church. She would go there directly from class with her sketchbook and she didn't want the kids to see that she was working on a pipe. She did a walking cane for elderly people instead, and that was fine. They had an option if they didn't want to do the pipe."

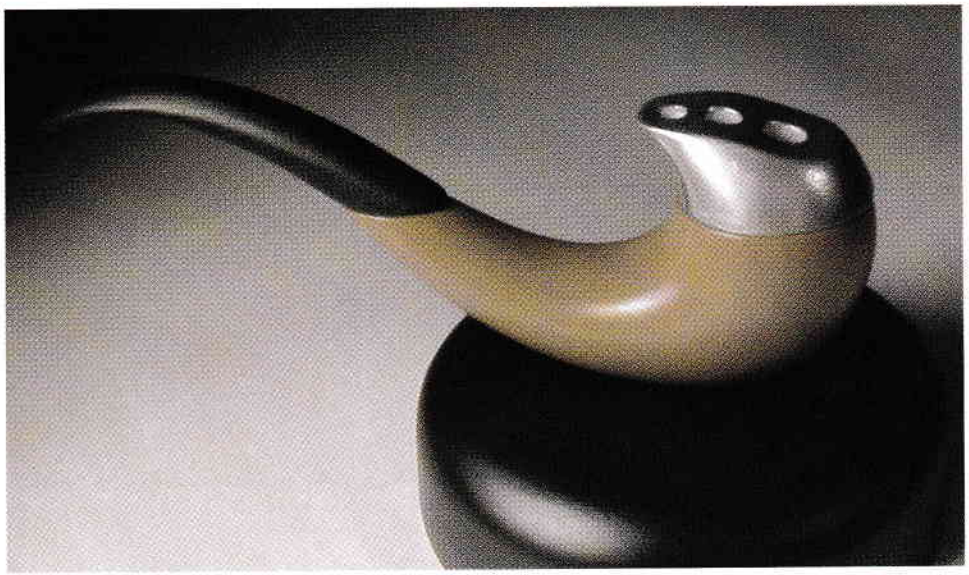
Among the most valuable resources that the students drew from was Dr. Steve Beaty, who maintains *www.pipes.org* (the best pipes Web site on the Internet) and who has written articles for *P&T* magazine. "He came into class for about an hour and a half with his briefcase of hot-rod pipes and tobacco," says Klein. "The students had lots of questions and I feel like that really got them up to speed. That's typical of industrial design because it deals with such a wide range of things—we really have to find the experts in any given area to get information; then we have our own creative ideas to add to it."

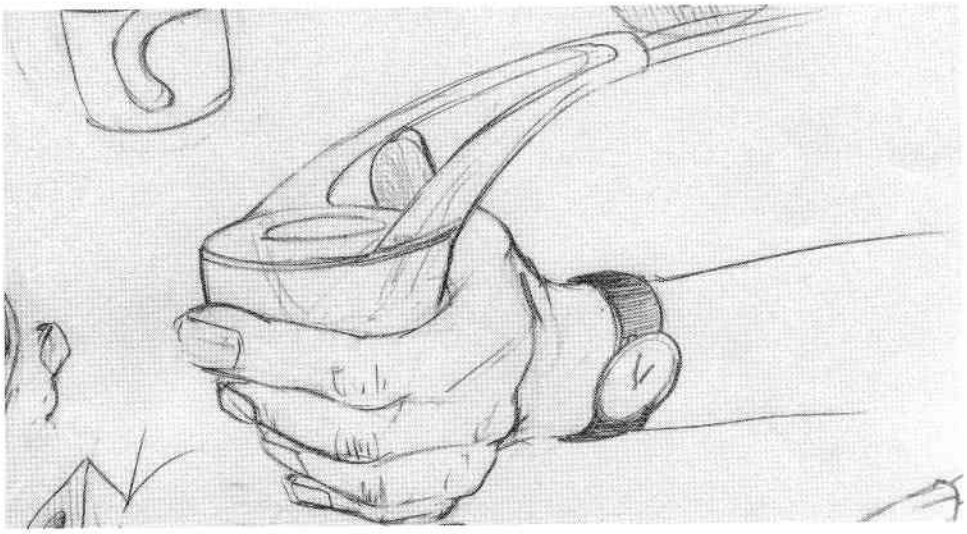
The students researched emblematic designs for whatever country they were

*Designs on this page by Brian Alberg*

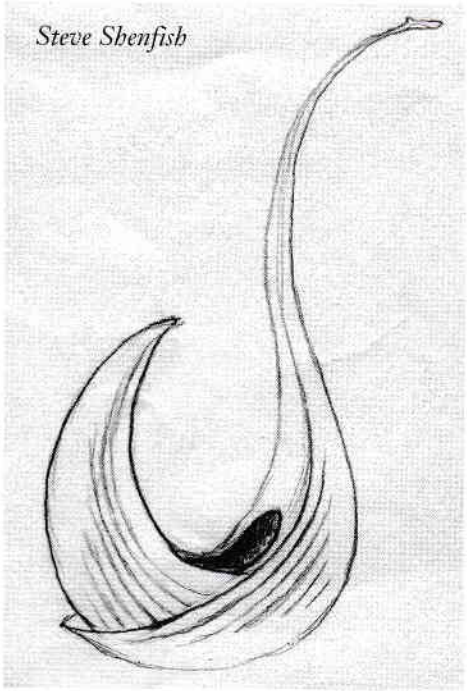




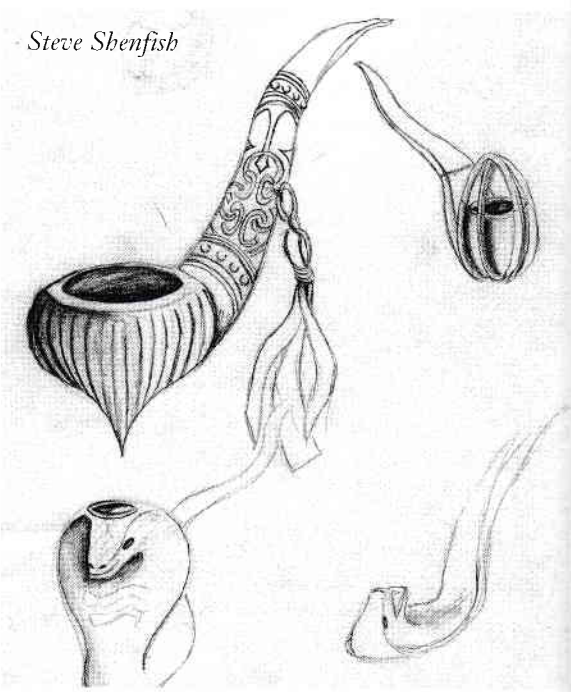




representing and put together presentations. "They had to present an image board with images that explained the visual imagery of, say, France," says Klein. "So they had images of maybe the Eiffel Tower, a sports car and other representative images of the design icons of their country, and we talked about that. Then they did some sketches to employ those visual themes." Each student submitted six pages of sketches before the modeling began. "There were a couple of types of different modeling foam and wood. There's light-density modeling foam, which is what florists use to put dry flowers into. It's similar to that and runs different densities. Some used wood, some used Last-A-Foam (which comes in different densities), some used Ren-


Steve Shenfish

Kristi Anderson


Steve Shenfish

shape—another dense modeling foam that's closer to wood. They just used hand files and sandpaper, Dremel tools and other power tools."

The designs were fashioned as models only, not as working pipes. "A couple of students went to a site that sold briar blocks that were already drilled. That wood is super hard—it's almost a soft metal—so they burned out some tools working on that."

Although some of the models appear to have separating stems, most are one-piece models of a single material. "They were faked to mimic the appearance of stems," says Klein. "A lot of the models were cut and one part was painted black to mimic a separate stem material. A few of the students did do plastic and used acrylic to make a translucent mouthpiece."

It's interesting to see designs from creative minds that have no preconceived notions about what a pipe should be. "I think they did a pretty good job mimicking the material," says Klein, "and some of them came out really nice; but a few students did a full finish to make it look like wood—it's amazing, they look like the real thing." ***P&T***


*Hiroyuki Tokutomi*

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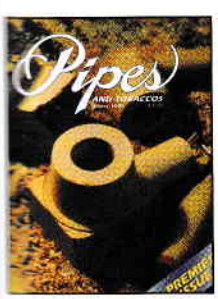
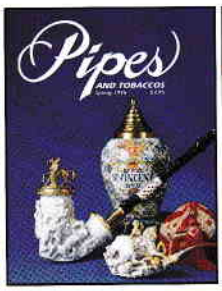
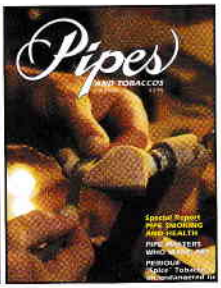
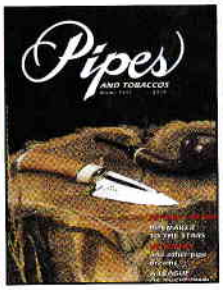
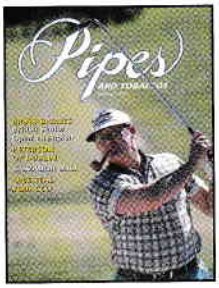
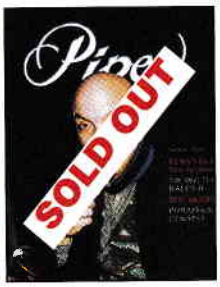

Vol. 1, Issue 1 (Win. 96)


Vol. 1, Issue 2 (Spr. 96)

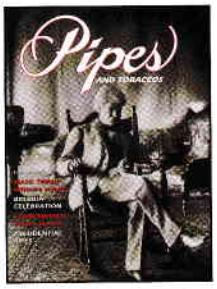

Vol. 1, Issue 3 (Fall 96)

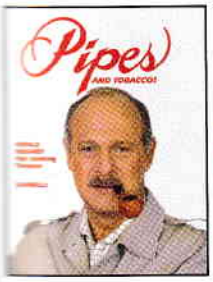

Vol. 1, Issue 4 (Win. 97)

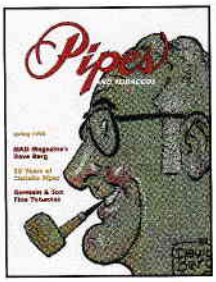

Vol. 2, Issue 1 (Spr. 97)

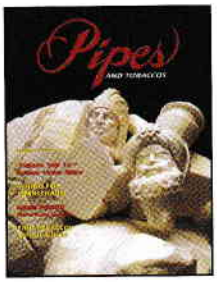


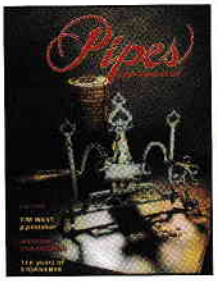
Vol. 2, Issue 2 (Sum. 97)

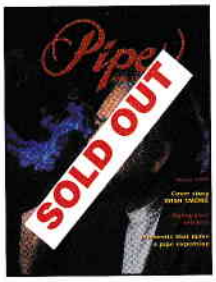

Vol. 2, Issue 3 (Fall 97)


Vol. 2, Issue 4 (Win. 98)

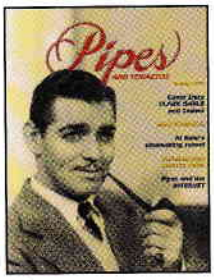

Vol. 3, Issue 1 (Spr. 98)

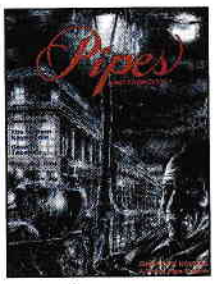

Vol. 3, Issue 2 (Sum. 98)


Vol. 3, Issue 3 (Fall 98)

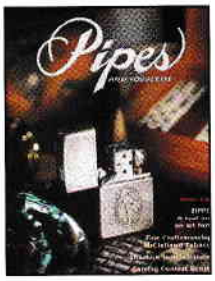


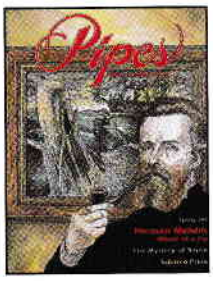
Vol. 3, Issue 4 (Win. 99)


Vol. 4, Issue 1 (Spr. 99)


Vol. 4, Issue 2 (Sum. 99)

Vol. 4, Issue 3 (Fall 99)


Vol. 4, Issue 4 (Win. 00)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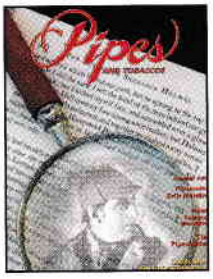
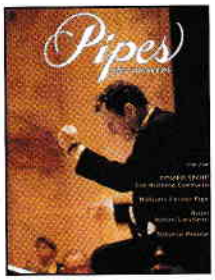
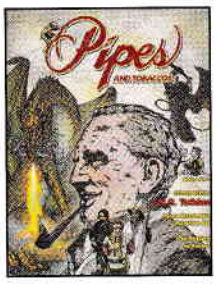
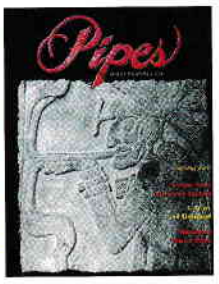
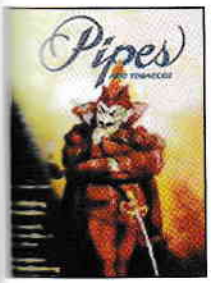
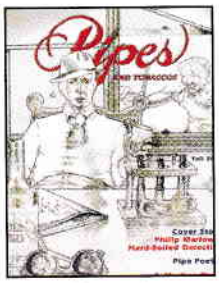

Vol. 5, Issue 2 (Sum. 00)

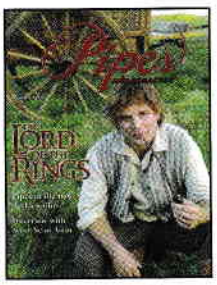

Vol. 5, Issue 3 (Fall 00)


Vol. 5, Issue 4 (Win. 01)

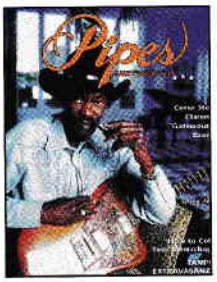

Vol. 6, Issue 1 (Spr. 01)

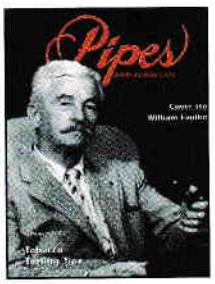

Vol. 6, Issue 2 (Sum. 01)

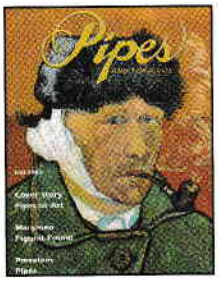

Vol. 6, Issue 3 (Fall 01)

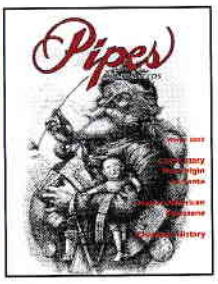


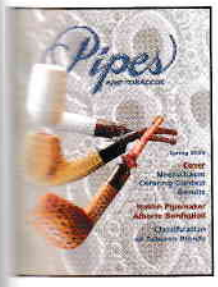
Vol. 6, Issue 4 (Win. 02)


Vol. 7, Issue 1 (Spr. 02)


Vol. 7, Issue 2 (Sum. 02)


Vol. 7, Issue 3 (Fall 02)


Vol. 7, Issue 4 (Win. 03)


Vol. 8, Issue 1 (Spring. 03)

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Pipes AND TOBACCOS

# L'Anatra: Italy's Fabled Pipe

*Massimo Palazzi and his partner Andrea Pascucci transform briar ebauchons into golden eggs of their own*

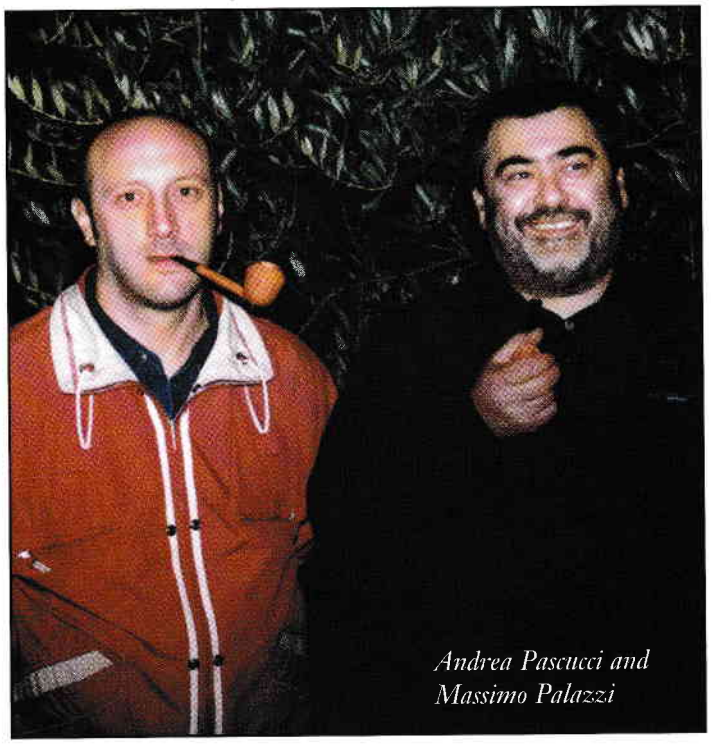
by Stephen A. Ross

Pesaro is one of those Italian places that's seldom listed in travel books. Located on the Adriatic coast, the seaside town is often overlooked by tourists who are more anxious to visit its neighbor to the north, Venice. That is, of course, unless those tourists are interested in pipes. For pipe enthusiasts, Pesaro is something of a Mecca. Several pipemakers call the city home, including Massimo Palazzi and Andrea Pascucci who make L'Anatra pipes, known throughout the world for their recognizable duck-head logo and egg-stamp grading system.

According to the ancient Greek fabler Aesop, there once was a farmer who owned a goose that laid golden eggs. The farmer became extremely wealthy by selling the golden eggs; however, he also became exceedingly greedy. Reasoning that he could gather all the golden eggs at one time, the farmer killed his goose and cut it open, only to ruin his opportunity to gather more golden eggs.

As a young boy, pipemaker Massimo Palazzi was fascinated by the fable and its lessons about greed. When he decided that he wanted to form his own company, he wanted to keep the fable's moral forever in his mind so that he would not become greedy like the farmer, so he named the company after the fable, even though there are no geese in Italy and no Italian word for goose. His company's name, *L'Anatra dalle uova d'oro*, translates into "The duck that lays the golden egg." Since Palazzi began making his own pipes in 1997, he and partner Pascucci have found that L'Anatra has proved to be a golden proposition.

Also paralleling the fable, gold has played a key role throughout Palazzi's life. Before becoming a pipemaker, he studied gold metallurgy and fashioned



*Andrea Pascucci and Massimo Palazzi*

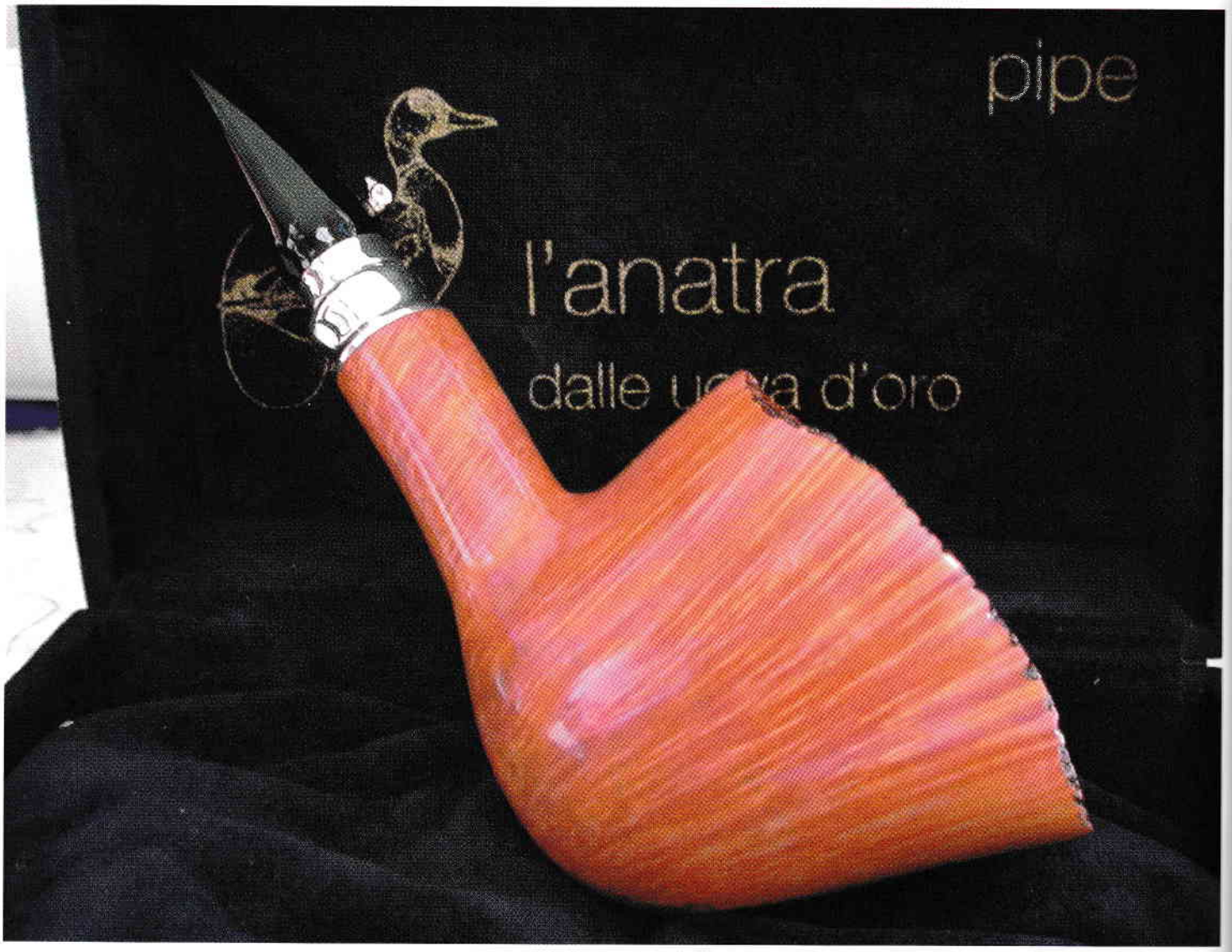
gold jewelry. In 1978, one of Palazzi's customers brought in a pipe that he wanted to have adorned with a gold ornament. Originally content with being a metalsmith, Palazzi became so fascinated with the pipe that he decided to start making pipes. "I wanted to get started at the beginning of the process instead of being involved only in the last steps," he says as he selects a large briar block from a shelf in his workshop.

Palazzi then went on a mission to learn all he could about pipemaking and made his first pipe in 1978. His work gained him employment at Pesaro-based pipe companies such as Mastro de Paja and Ser Jacopo. This continued until he started L'Anatra in 1997.

Working from his home, Palazzi quickly discovered that he could not hope to supply enough pipes by himself to keep up with demand, so he looked for a partner. Palazzi had met Andrea Pascucci when the two men worked together at Mastro de Paja. Pascucci, a former bartender, started making pipes in 1985 and Palazzi admired his work. In 2000, Palazzi asked Pascucci if he would help make some pipes, and Pascucci agreed. "I knew he was a clever pipemaker, so I gave him some jobs," Palazzi says, as he moistens the briar block and studies the grain before drawing a shape onto it. "I asked him to join the company after I saw his finished work on these freelance jobs."

Working together has definitely been a blessing for both men. L'Anatra has grown, and today, it handcrafts approximately 2,000 pipes annually, most of which are sold in the United States and Germany. "We're not very big, but we're big enough," Pascucci says with a laugh, taking the briar block from Palazzi and preparing it to be cut.

Asking Pascucci to join L'Anatra has benefited the company in other ways as well. Both men are able to create a pipe from start to finish; however, like any other pipemaker, each man is more talented at carving particular shapes than the other. "Working together has allowed us to complement each other's natural carving talents," Palazzi shouts above the din of the band saw that Pascucci is using to cut the briar block. ▶




Palazzi specializes in making pipes with oval shapes, pipes with panels, apples and bent pipes; Pascucci enjoys making the larger shapes, freehands and pipes with more fluid lines.

Although making pipes is hard work and it doesn't have a lot of earning potential on the artisan level, both men agree that there is something supremely satisfying about their jobs. "The pipe is a particular object," Pascucci says as he holds the cut block in the air, examining it in the light above his head. "It is a work of art that is appealing to both smokers and nonsmokers. That's why we enjoy making pipes so much; we look at a beautiful pipe that's regarded as a work of art and we can proudly say that we made it."

Like pieces of original art to an artist, sometimes a pipe is so beautiful that the men have difficulty letting it go. Stepping over to the sanding wheel with the pipe, Palazzi says, "We will keep it for a long time and we don't want to sell it, but we are pipemakers and we must sell our pipes. Saying goodbye to a beautiful pipe is not so bad, though, because it allows other people to see it, too. The most beautiful pipes you make are the ones that earn you respect from the other pipemakers."

Although Palazzi and Pascucci have created a few "perfect" pipes that they have set aside for a time, every L'Anatra pipe could be considered a work of art because of its creators' commitment to quality craftsmanship. They are very selective about the briar they use for L'Anatra pipes and, after a shape has been cut, they conduct several rounds of sanding and filing. "We prefer Calabrian briar," Palazzi says after finishing sanding the pipe. "We think it's not so heavy and its grain is more beautiful than briar from other regions."

Palazzi purchases briar that's already seasoned and then stores it for another year. "We don't think it's important to store it any longer than a year because it could begin to rot or be eaten by insects and it costs a lot of money to store it longer," Pascucci says as he stains the pipe.

L'Anatra pipes feature acrylic mouthpieces because, according to Palazzi, "It can be worked better and it shines longer." The mouthpiece is the only part of a L'Anatra pipe that isn't completely handmade by Palazzi or Pascucci. They order mouthpieces from a company, specifying the size and design. After receiving the mouthpieces, they file, sand, shape and polish them to fit their needs.

"We're pipemakers and we don't study market trends," Palazzi says as he polishes the pipe. "We don't know the American market very well because neither one of us has ever been to America. We trust our American dis-

tributor, Thomas Cristiano, to tell us what American pipe smokers want from our pipes. We listen and we do our best to meet our customers' needs. From the moment I started L'Anatra, our pipes' quality has improved every year and our sales have improved too. We hope this continues."

Palazzi lights the small acetylene torch in his right hand. He places the lighter onto a table, picks up a pair of needle-nose pliers and selects a small silver duck-head logo piece from a plastic bag. Using the pliers to hold the duck-head's base into the flame, Palazzi waits until it's nearly molten before placing the base into a small hole that's drilled into the top of an acrylic mouthpiece. Within a short time, the metal cools and the duck-head is locked solidly in place. He holds the pipe out and looks at it from various angles, with a skeptical look on his face. Continuing to turn the pipe, he eventually holds it still, and looks up and smiles, giving his unspoken approval to another L'Anatra pipe. He places two egg stamps onto the shank. "This one is very nice," he says proudly, admiring the work. *P&T*

## *Nomenclature*

**L'Anatra Finishes:**
Smooth: Light Natural; Walnut
Carved: Blonde; Pennellata (Spot Carved)
Rusticated: Black; Brown; Black with Red Highlights
Sandblast: Dark Plum; Walnut

**L'Anatra Grades:**
One Egg
Two Egg
Three Egg
One Egg Fiammatta
Two Egg Fiammatta
Three Egg Fiammatta
Fiaba

**L'Anatra Special Series**
Nirvana: especially unusual shape
Gigante: especially large pipe

**L'Anatra Ornaments:**
Silver Band
Fancy Silver Band
Double Silver Band
Fancy Double Silver Band
Horn or Briar Extension
Horn or Briar Extension with Silver Band

L'Anatra pipes are imported into the United States by Thomas Cristiano of Cristom Imports and Exports and are exclusively available at fine tobacconists across the country.

# A FEW GOOD MEN

*Three passionate pipe collectors, their 15 minutes of fame, and then some*

by Ben Rapaport

Pipe collectors, whether they fancy modern-day briars, vintage corncobs, or antique meerschaums, are an amorphous group of individuals. Many are unpredictable, fading in and out of the hobby at their pleasure and pace. Others figuratively dip their toe into the pipe-collecting water, discover that it's either too cold or too hot, and move on to other pastimes. Then there are those who stay the course for a lifetime, as did three not-so-rich-and-famous, but consummate, collectors who came under the spell of the antique pipe and remained devoted aficionados throughout their lives. This is the saga of three very passionate collectors, whose names continue to resonate in the annals of pipe lore: William Bragge and Baron Oscar Amadeus de Watteville, two Europeans who lived in the 19th century, and John F. H. Heide, an American, who lived in the 20th century. (Another noted American collector, George Arents Jr., a contemporary of Heide, is excluded because he collected tobacco books, manuscripts, engravings and ephemera, not the utensils of smoke.)

**Cutler-Collector-Cataloger**

William Bragge (1823-1884), F.S.A., F.G.S., of Shirle Hill, Handsworth, Birmingham, England (**Illustration 1**), was a master cutler of Sheffield, England, a member of the Birmingham Natural History and Microscopical Society, a well-known art lover and a bibliophile. He had a varied career, as a civil engineer, railway supervisor, managing director of a steel foundry, and principal owner of a watch-making factory. As a smoker, Bragge's fascination with the implements nurtured his initial love for, and his later aggressive pursuit of, the literature, manuscripts, drawings and artifacts associated with tobacco. Business travel and a fluency in several foreign languages combined to facilitate the rapid growth of a collection that literally spanned the globe, with more than 7,000 artifacts acquired in one energetic 20-year period. The artifact collection included pipes from around the world; pipe tampers; tobacco boxes and jars; cigar cases; fire strikers; snuff boxes, rasps, mills, spoons and bottles; and much, much more.

Bragge was very public about his collection. From press releases of that day, one can read that he frequently loaned the collection. His first exhibition was in 1870 at the Midland Institute in his hometown of Birmingham; on Dec. 16, 1870, the *Birmingham Daily Post* drew attention to this exhibition with a feature article, "The Pipes of All Peoples." (The entire text of this article was reprinted as "The Pipes of Various Races" in *Cope's Tobacco Plant*, January 1871.) In April 1873, he participated in the International Exhibition at South Kensington, organized and designed by Her Majesty's Commissioners to illustratively traverse several continents of habit, taste and art by examining "...specimens of all kinds of Tobacco-pipes, Tobacco-grinders, &c., made before 1800."[1] The exhibit included 2,378 specimens from Bragge as well as artifacts from other private collections and museums. *The Illustrated London News*, Sept. 20, 1873, detailed the audience's warm reception, and included a full-page illustration of many of Bragge's newest pipe acquisitions. In 1874, he displayed his burgeoning library of tobacco books at the Burlington Fine Arts Club in London. In 1878, a portion of his collection was on the road again, this time to Liverpool. And in 1880, his collection of some 7,000 objects—crammed into 89 compartments and cases—was exhibited at the Edinburgh Museum of Science and Art.

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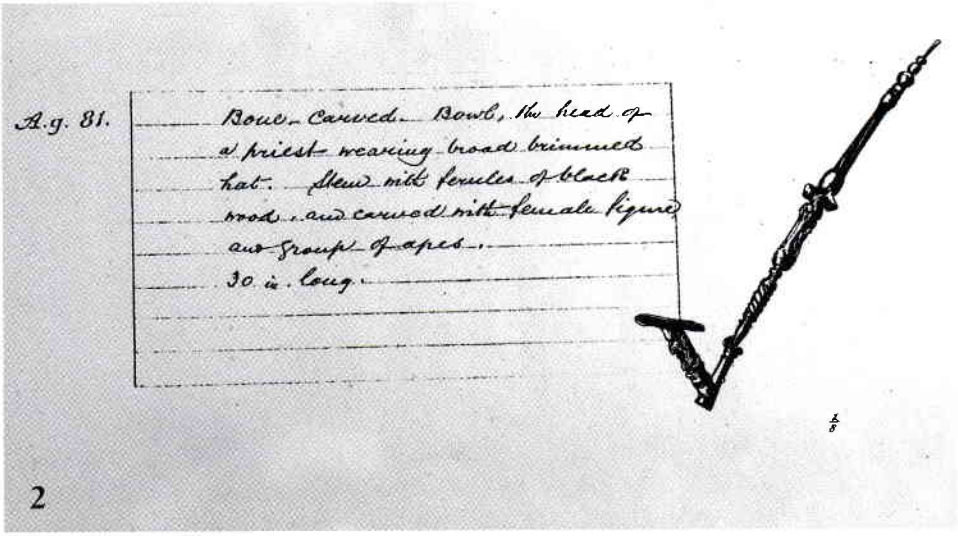

A.g. 81.
Bone. Carved. Bowl, the head of
a priest wearing broad brimmed
hat. Stem with ferules of black
wood, and carved with female figure
and group of grapes.
30 in. long.

2

*Unsigned original drawing of William Bragge and a montage of his pipes (left), the only portrait in existence, once belonging to Bragge's granddaughter. Drawing courtesy of J. Trevor Barton, photograph by Gary R. Coppage. At right, one of the 1,200 to-scale line drawings with handwritten description, this of Bragge's pipe, A.g. (Section A, Europe, Germany) 81, an unusual, almost bizarre, mixed-medium pipe of bone, ivory and wood. Photograph by Gary R. Coppage.*

Beyond assembling scrapbooks filled with articles, drawings, pen-and-ink illustrations, printers' proofs of various engraved tobacco papers and wrappers, photographs of various pipe collections, unpublished manuscripts, and lectures on tobacco, Bragge kept formal records of his accessions, further testimony to his enthusiasm, zeal and attention to detail:

- For the South Kensington exhibition, he prepared a manuscript, *Catalogue of Pipes and Other Objects Connected With the Use of Tobacco, lent to the International Exhibition of 1873.*
- He assembled a notebook containing pen-and-ink drawings of 260 English clay tobacco pipemaker's marks. He then convinced the Secretary of the Gouda (Netherlands) Guild of Pipe Makers to create for him a similar set of drawings of 310 Dutch clay tobacco pipemaker's marks granted by the Guild for the period 1683-1826. All 570 maker's marks represented clay pipes in his collection."[2]
- He commissioned George Catlin, the self-taught American artist whose primary subject matter was Indians and their culture, to produce an elaborate manuscript showing the forms and uses of pipes in North America between 1864 and 1886, based on pipes that were the property of the British Museum, the India Museum, the Christie Collection, the Blackmore Collection, and other English museums. Catlin created 232 hand-colored "to-scale" drawings accompanied by a written description and history of each object. (I believe that this set of uniform drawings was the stimulus for another major undertaking, described next.)
- He commissioned another artist to create *Illustrations of the Catalogue* of his collection, a "to-scale" set of about 1,200 line drawings on specially prepared paper of uniform size representing all his accessions, each drawing accompanied by a calligraphic-style descriptive-historic précis. These line drawings were cataloged by type of object and provenance and placed into 20 custom-fitted boxes made in the likeness of books; the spine of each box was embossed in gold with "Drawings of The Tobacco Collection of W. Bragge, F.S.A."; and, subordinate to this title appeared the name of the country or region whose contents were contained in that box,—e.g., "England"[3] (**Illustration 2**).
- In 1874, he privately printed 50 hand-numbered and -signed copies of *Bibliotheca Nicotiana; A First Catalogue of Books About Tobacco*; it contained a précis of 169 of his books and manuscripts.
- Last, in 1880, having achieved considerable public recognition, he privately printed 200 hand-numbered and -signed copies of *Bibliotheca Nicotiana; A Catalogue of Books About Tobacco, Together With A Catalogue of Objects Connected With The Use of Tobacco in All Its Forms*[4] (**Illustrations 3 and 4**).

The preface of the 1880 catalog reflects his emotional involvement with collecting:

> *It was begun as the recreation of a busy life to a large extent spent in traveling, thus affording special opportunities for collecting, and has been continued to the present time with increasing pleasure and success—the collection growing rapidly, while the field for exploration has opened out far more widely than had been expected.*
>
> *The results of these twenty years of labour though large, are yet necessarily incomplete; but it is hoped that they may become the nucleus of a collection as nearly perfect as is possible, and thus extend our knowledge of a curious and interesting practice which, beginning in very early ages, has become common in every country of the world.*

Someone very familiar with the Bragge collection thought long and hard about its possible future disposition:

> A collection so peculiar is, we repeat, scarcely a fitting one to be in private hands, even when they are so liberal as those of Mr. Bragge. It would be a distinct loss to history and to science if this Nicotian Museum and Library were ever to be dispersed. It should be secured for some centre of the Tobacco trade. Such a record of the past and present of the use of Tobacco, well housed in Liverpool or New York, would be an eighth wonder of the world.[5]

On Feb. 25, 1882, two years before Bragge died, *The Illustrated London News*

curving to front, carved with Gothic ornament. Receptacle front, two chamois fighting. Stem carved with Gothic ornament. 16in. long.

[78.] Pipe, a chamois horn; mouthpiece set on at a right angle; 5½in. long × 6½in. high.

[79.] Pipe, black horn; bowl and stem carved in spirals; stem parallel with bowl; 5½in. high.

[80.] Pipe, wood, richly encrusted with silver; heraldic lions and crown on bowl. Silver box in front of bowl, containing medallion of Lamb, in silver; "M.B." engraved on lid of box. Stem, a silver tube, on which are lions' heads, to which silver chains are attached. 15in. long.

[81.] Pipe, carved bone, with ferrules of black wood; bowl, head of priest, wearing a broad-brimmed hat; in middle of stem, female figure and group of apes; 30in. long.

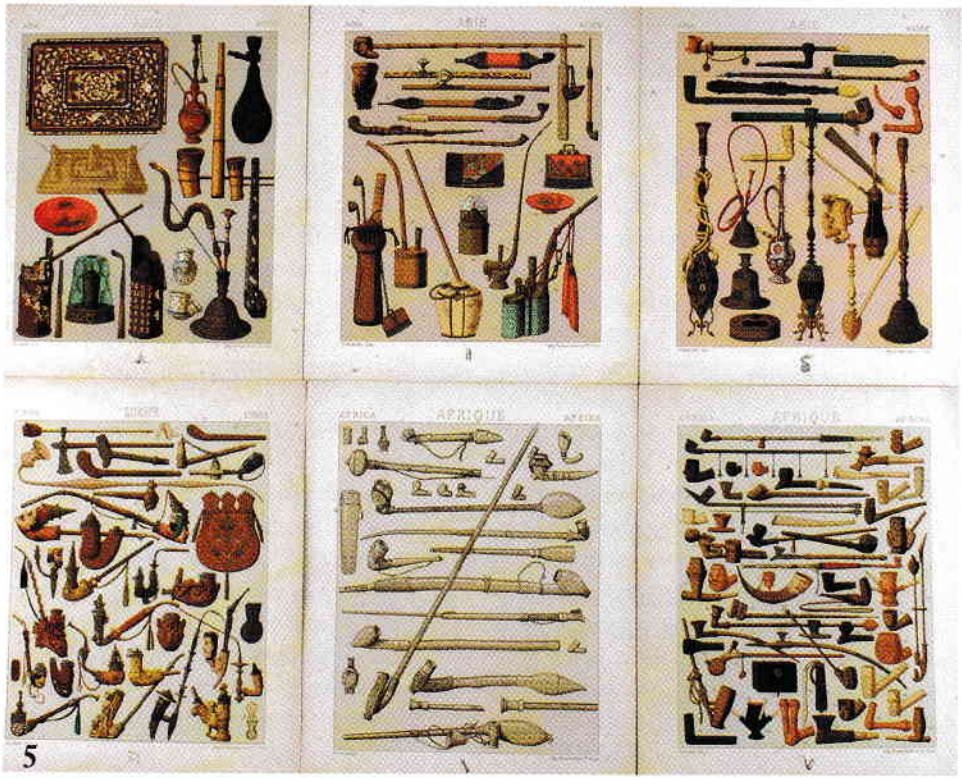
[82.] Pipe, boxwood; head in medallion in front of bowl; stem and bowl beautifully covered with acanthus foliage; silver mounts. 10½in. long.

[83.] Bowl, meerschaum; green tinge; upper part cased with silver; silver mounts. 3in. × 5in. high.

[78]

3

4



5

*Citation for the Bragge pipe (top left), A.g. 81,* Bibliotheca Nicotiana *(1880), 78. Book is the property of the author; photograph by Gary R. Coppage. (Top right) A.g. 81 today, sans chapeau, which must have disappeared sometime after 1880. Pipe and photograph courtesy of Dr. Sarunas Peckus. (Bottom left) The six Racinet polychrome lithographic plates illustrating an assortment of de Watteville's pipes. The plates are the property of the author, photograph by Gary R. Coppage.*

reprinted the Dec. 16, 1870, article that had appeared in the *Birmingham Daily Post*, "The Pipes of All Peoples," along with a half-page illustration of an assortment of his pipes. Sadly, all things come to an end, because sometime later in 1882, the entire pipe collection was consigned for sale to W. Wareham, an art dealer in London. About 160 of Bragge's North American, African, Southeast Asian, and Asiatic ethnographic pipes were purchased for the H. Christy Collection, and these are now in the British Museum; the Edinburgh Museum purchased a significant quantity of his artifacts; and the balance was sold to various individuals.[6] Sotheby, Wilkinson & Hodge, the London auction house, had sold a small fraction of Bragge's library in 1880 and, in 1882, the year that Wareham purchased Bragge's artifacts, Sotheby, Wilkinson & Hodge auctioned the balance of the Bragge library. Handwritten notes in the 1882 auction catalog's margins indicate that both Wareham and Bragge purchased several of the 256 book lots, and that the entire sale yielded a mere 180 British pounds. Whatever 180 pounds were then worth, it speaks volumes for the evident lack of interest in tobacco literature, at least on that day!

In 1883, a magazine feature article about Bragge stated: "...it is a matter for lasting regret that a collection, so singular, and so instructive, should have been sacrificed...."[7] Now and then, a Bragge pipe appears at auction, but without any of the several records Bragge created, the buyer is not able to attribute any specific artifact to him.

## The Baron-Bureaucrat

Whereas the Bragge name continues to have cachet among the more serious antique-pipe collectors today, Baron de Watteville also made a great contribution to pipe legendry, although perhaps unwittingly. And whereas Bragge's collection was entirely dispersed along with its attendant documentation, through a quirk of fate, luck or coincidence, not only is the de Watteville collection still intact, it can also be traced through two other avenues, word and picture.

De Watteville (1824-1901), chief of France's Depôt des Livres, was also the director of sciences and letters in the French Ministry of Public Instruction and, concurrently, the Government's commissioner to two international exhibitions held in Paris, the *Exposition Universelle* of 1867 and of 1878. At the time of the 1873 Kensington Exhibition in which Bragge participated, the English press mentioned de Watteville as a pipe collector of some repute, but it noted that he was not invited to London to participate in or attend this exhibition. Little is known about his personal life, but ample evidence survives to illuminate his rather unique pipe influence.

First, a portion of his collection appears as graphic art. Albert Charles August Racinet (1825-1893), a lithographer and draftsman, was the creator of two master works: *L'Ornement Polychrome* (1869), a historic encyclopedia of ornamental design, and *Le Costume Historique* (1877 and 1888), a six-volume portfolio illustrating costumes of Europe and the Near East in ancient, medieval and modern periods. *Le Costume Historique* contains 500 plates: 300 richly colored chromolithographs and 200 monochromes. Of these 500 plates that exhibit the dress, utensils, jewelry, weapons of war, and myriad other artifacts of the various ages of Man, six illustrate various smoking pipes

by region: three of Asia, two of Africa, and one of Europe (**Illustration 5**). The pipes illustrated in each plate are numbered and keyed to an accompanying legend that attributed the pipes to de Watteville.

The second bit of evidence is a book published in 1891, *Spire Blondel's Le Tabac. Le Livre des Fumeurs et des Priseurs* (*Tobacco. The Book of Smokers and Snuff Takers*), which is a handsome volume about the history and use of tobacco in all its forms. De Watteville has a significant presence in this book. First, he wrote the preface, in which he posits seven maxims not found elsewhere in tobacco literature. These maxims reflect a unique French perspective with which, no doubt, other European pipe smokers of that era, particularly Germans, probably took issue. I offer a literal translation of these seven maxims:

- The pipe is characteristic of a race, while the cigar and the cigarette are cosmopolitan.
- The activity of a race is proportional to the length of the pipe stem.
- The shorter the pipe, the more industrious the race.
- Conversely, the longer the pipe, the lazier the race.
- The more economical the race, the smaller the pipe.
- Conversely, the more prodigal the race, the more they smoke, and the more gluttonous the race, the larger the pipe bowl.
- Finally, by the manner (or custom) of smoking, one can judge the spirit of a race.

Here and there in the book's margins appear black-and-white line drawings of various pipes attributed to de Watteville (**Illustration 6**). The volume is further subdivided into books and chapters, and Book II, *La Pipe*, Chapter V, "Collections de Pipes," explains how de Watteville's spirited collecting enthusiasm was engendered. He began collecting pipes at age 10, as a result of a visit that he and his father made to a certain Prince Elim Metchersky, a Russian general who owned an assortment of antique pipes.

The final and most lasting piece of evidence is his pipe collection. In 1912, the Baron donated it to Chateau Oberhofen, the Historic Museum of Berne, Switzerland, where it remained in storage for 60 years. In 1972, the Chateau brought the collection to light in a public exhibition. Today, the collection may be seen there by special appointment.

**The Windy City Hobbyist**

The third legend is John F.H. Heide of Chicago, Ill., who preferred to smoke a briar, but collected pipe specimens from everywhere. Beginning around 1900, he traveled abroad frequently. On a trip to Munich, he saw some old pipes, and caught the collecting bug. When he was at home, he used a network of agents and spotters who did his bidding. He also purchased pipes from antique shops, private parties and auction houses across the country, and de-accessioned U.S. and foreign museum collections, American ministers in China, Japan and Korea, and schoolmasters and missionaries in Southern Rhodesia, among others. In the next 40 years, Heide amassed an extensive collection of pipes and associated utensils—1,344 smoking artifacts to be exact—because he recorded each acquisition in a neatly typewritten catalog that was discovered sometime after his death in November 1946. Heide had also assembled a substantial tobacco library, but no formal record of his book collection has ever been located.[8]

A few facts regarding Heide's collection are noteworthy. The first was that some of his better pipes were featured on the cover of the October 1946 issue of *Hobbies. The Magazine-for-Collectors* (**Illustration 7**). George Revilo Carter, a Chicago auctioneer, placed a full-page advertisement in it headlined: "To Museums, Ethnologists, Anthroponomists, Botanists, and Their Friends. The Heide Collection of Pipes and Other Tobacco Using Implements and Accessories." Carter offered Heide's 47-year collection "...for sale as a whole, at inventoried cost." To quote further: "While American Indians are amply represented, from the Queen Charlotte islands of the Northwest to Florida, the collection is richest in its unmatched material from the Eskimos and the Mongolians: China, Manchuria, Korea, Indo China, Siam, Japan and Formosa."[9] Included were a 4,000-year-old stone pipe from Boonville, Miss., Aztec silver pipes, meerschaums, opium pipes, shishas, pipes of Catlinite, boxwood, jadeite, walrus ivory and more—an exceptionally diversified collection, yet its formal valuation was a mere $30,000.[10]

Some 30 years later, a fraction of his pipes reappeared at auction when Sotheby Parke Bernet Eighty-Four, New York, conducted Sale 615, "Pipes," on April 4, 1978. I was at this event. To my surprise, the auction catalog contained a separate section: "A Large and Extensive Selection of African, European and Oriental Pipes from the John F.H. Heide Collection." The story does not end there, because in the early 1990s, the owner of a Chicago-area rooming house sold the personal property of a deceased boarder. Among the boarder's belongings was an old leather suitcase containing about 20 high-grade Japanese *kiseru* (tobacco pipes) and *kiseru-zutsu* (pipe cases) that were offered to an area pipe collector. Each item bore a tag in Heide's handwriting—an accession number and a brief description—and these accession numbers and descriptions matched the typewritten entries in Heide's catalog. More interesting, each tag also bore a list price from the Carter sale. I can only conclude that the boarder must have retained these items for almost 50 years, hoping, perchance, to sell them at some future date that never materialized. (Today, the present value of these *kiseru* and *zutsu* could be as much as, if not more than, the 1946 valuation of the entire Heide collection.) Many other Heide pipes are found in private U.S. collections today; they are easily identified, because each bore a discrete, large-font, typewritten number on paper covered by cellophane tape.

It is said that libraries endure and legends never die. Bragge and de Watteville were inveterate, arch, discriminating 19th-century European collectors without parallel. It was reported that Heide, the most notable American antique pipe collector of this past

*Page 137*, Blondel's Le Tabac. Le Livre des Fumeurs et des Priseurs, *with illustrations of some of de Watteville's French clay tobacco pipes bordering the text. Book is the property of the author, photograph by Gary R. Coppage.*

*The cover of* Hobbies, *October 1946. Photograph courtesy* Antiques & Collecting Magazine *(the successor to* Hobbies*).*

century, had "one of the greatest pipe collections ever assembled in this country…"; some even considered it far more extensive than Bragge's.[11] All three men may have had a degree of influence on other collectors in their respective day; they have also set an example to many American antique pipe collectors who are striving to amass a collection of tobacco implements that expresses the unique character and individual dimension of pipe smoking around the world. "With the ever-increasing number of pipe collectors and the widening demand for these old and rare pieces, it is doubtful if one man will ever possess as many pieces as once made up the famous collection of J.F.H. Heide."[12] Fifty years ago, this observation was probably accurate. In the last decade or so, several Americans, in a shorter span of time than 40 years, have accumulated handsome collections of antique and ethnographic pipes far exceeding the Heide Collection in breadth, depth, quantity and—most important—quality!

### The Future Who's Who

The destiny of any lifelong collection is always a very personal and emotional decision. Often, finances dictate its future disposition. Family interest in the collection may determine if, when, and how it is to be dispersed. It is too soon to determine who might be the next American pipe legend, the next U.S. Prince of Pipes, from among those who have always made their collection conspicuous and accessible. (There are, no doubt, many pipe collectors who do not seek attention or adulation from their contemporaries, but to achieve prominence in any field, one must be in the public eye. Had the three luminaries been "closet-collectors," they would not now have their places in pipe history.) Given the average age of the American collectors I know, one or more of these just might enter the Pipe Collector's Heavenly Hall of Fame in this century à la Bragge, de Watteville, or Heide. Let's hope that each will leave an indelibly enduring and substantive mark on the pipe-collecting world. More, I hope that each will be long remembered and revered for extraordinary dedication and devotion to collecting these antiquarian utensils of smoke. ***P&T***

## *Endnotes*

[1] "Tobacco-Pipes: With Special Reference to the Collection in the London International Exhibition, 1873," *Cope's Tobacco Plant*, No. 43, Vol. I, October 1873, 510.

[2] William Bragge, F.S.A., *Bibliotheca Nicotiana; A Catalogue of Books About Tobacco, Together With A Catalogue of Objects Connected With The Use of Tobacco in All Its Forms*, Birmingham, 1880, 57.

[3] Today, of the 20 boxes of drawings, the British Museum owns seven, a British collector owns 12, and one box (Volume 14 containing drawings of pipe stoppers and pipe prickers) was unintentionally destroyed. In 1991, J. Trevor Barton, a Bragge devotee, compiled and privately published *A Portfolio of William Bragge and His Pipes of All Peoples*, a premier reference, in a limited edition of 25 numbered copies. It contains: (a) the article that appeared in the *Birmingham Daily Post*, Dec. 16, 1870; (b) "Brief List of the Tobacco Collection Formed by Mr. Wm. Bragge, F.S.A., F.G.S., &c.," Birmingham, January 1880; (c) Bragge's own 83-page notebook of his hand-drawn illustrations and handwritten notes about each acquisition; and (d) facsimile illustrations of 450 pipes as they appeared in the "Drawings of The Tobacco Collection of W. Bragge, F.S.A."

[4] This volume contains 409 bibliographic citations and a detailed descriptive list of 3,886 artifacts and utensils pertaining to tobacco use, cataloged by medium and provenance.

[5] "The Bragge Collection," *Cope's Tobacco Plant*, No. 129, Vol. II, December 1880, 558.

[6] In 1974, the U.S. Tobacco Co., Greenwich, Conn., purchased a substantial private collection in England that included several of Bragge's antique pipes and five of the 20 book-boxes of his drawings.

[7] Harry V. Barnett, "The Pipes of All Peoples," *The Magazine of Art*, Vol. VI, 1883, 103.

[8] The Carter advertisement in *Hobbies*, October 1946 states: "A corollary library of some 1,300 titles, practically all 'first editions,' constitutes a select nucleus of the 4,000 titles listed in the Arents bibliography."

[9] Heide's sub-collection of Japanese pipes was so extensive and of such remarkable quality that in 1936 the Government of Japan made a formal, but unsuccessful, request to repurchase them.

[10] In February 1947, the Williams, Barker & Severn Auction Co., Chicago, sold the antique pipe collection of George Ellis Gary, a former vice president of the Brown & Williamson Tobacco Corp. It was reported that Gary spent nearly a half million dollars traveling the world in search of rare and unusual pipes. Heide and Gary notwithstanding, today, three of our most prominent antique pipe collectors live in the vicinity of Chicago, so either something in the air or the water around Lake Michigan compels some of its residents to collect antique pipes, or Chicago was, is, and will always be the U.S. epicenter of antique pipe collecting.

[11] H.C. Hale Jr., "The Heide Collection," *Pipe Lovers*, Vol. III, No. 6, June 1948, 177.

[12] Ibid., 178.

### Cleaning Estate Pipes

*Mom finally mailed out Grandpa Bill's pipes to me not too long ago. Boy, you talk about musty. One of them still had a half-smoked plug of something thinly ribbon-cut in it...*

*Most of them are good old Dr. Grabow's Viscounts and Silver Dukes, with a couple of Kaywoodies, probably from the '50s or '60s. Good garage-working pipes. Some of them have a nifty little filter holder (I guess) in them. But anyway, to the main question. Evidently Grandpa never really cleaned his pipes well, because there is a huge concretion of tar throughout them. Clean'N'Cure (basically ethanol (Everclear) and methyl salicylate (wintergreen oil) takes a lot of elbow grease to clean the little metal parts and mouthpieces out, so I was wondering if you knew of a better solvent ideally suited for these new little treasures of mine that the pipe refurbishers might use to speed up the process but not dissolve the briar. I know that they use rock salt and ethanol when they clean the bowl, but Grandpa left a beautiful cake in most of them for me, so I don't want to do that. Isopropyl (rubbing) alcohol, maybe?*

*Andrew Studley*
*cyberspace*

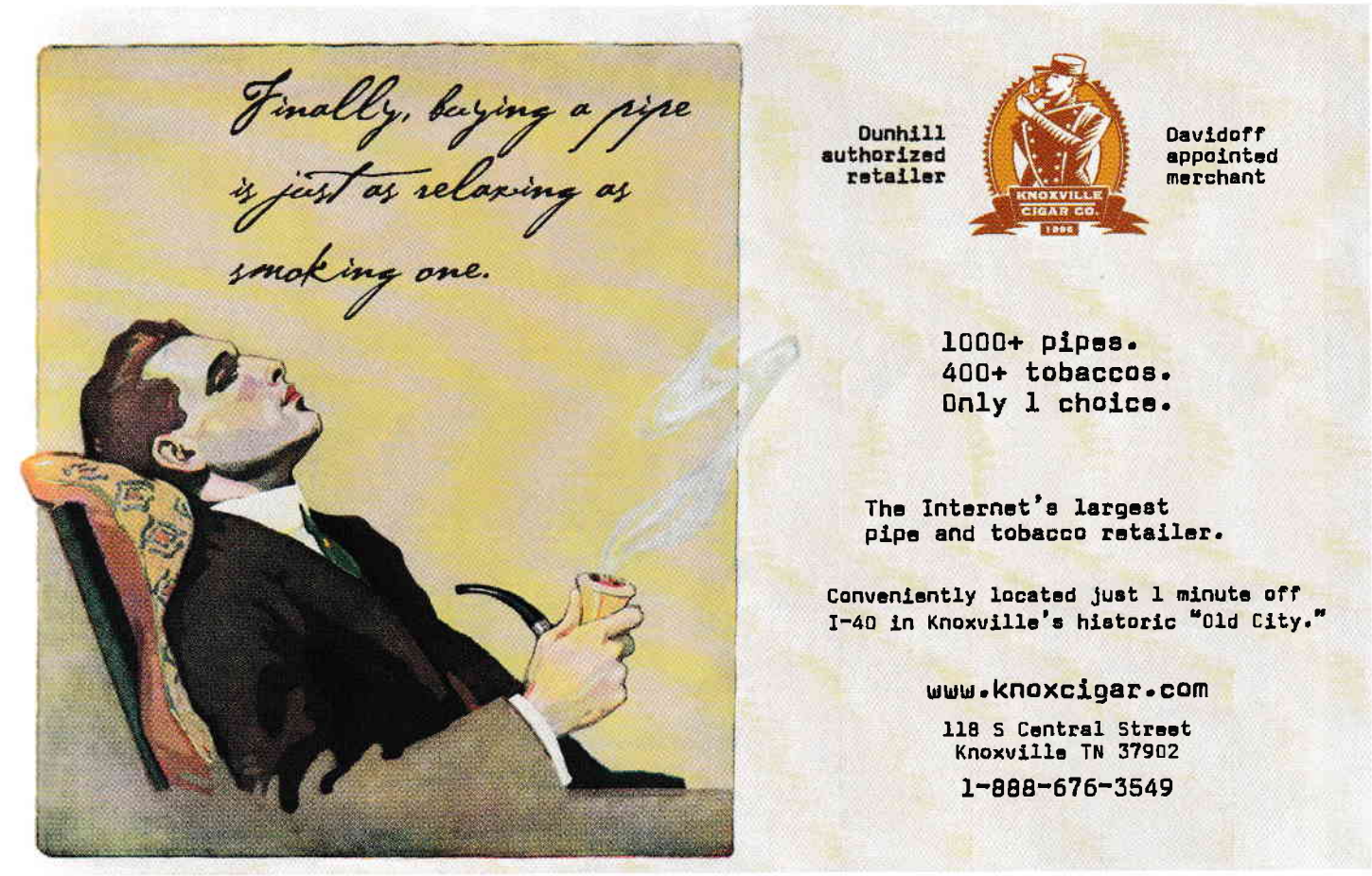
Every reputable pipe refurbisher I've spoken with has said that nothing works better for pipe cleaning than Everclear (grain alcohol). They don't recommend isopropyl alcohol, which has a lower alcohol content. Besides, you should probably not clean a pipe with anything that should not be ingested. You can ream the cake down a little in your granddad's pipes and still maintain it without losing all the cake. In briar pipes, using a drill bit of the appropriate diameter by running it by hand through the shank can help clean out the smoke hole. Alcohol won't entirely clear that smoke passage in well-smoked pipes, and the moisture of smoking as well as an accumulation of gunk can close off the smoke hole and restrict the airflow. I don't recommend using an electric drill because it is too easy to push through into the opposite wall of the tobacco chamber. You can buy plastic shank brushes to use in conjunction with alcohol for cleaning the mouthpieces—they work much faster than generic pipe cleaners. These are available at most tobacconists.

### Charatan Stem

*Congratulations on Tad Gage's excellent article on Charatan pipes. The single word that describes it best is scholarly. Far more than a gee-whiz overview, there was enough length and depth of detail to make it a fine contribution. The same can be said of his previous article on Barling. There could be the makings of a book here. On a personal note, Gage's article helped me better understand and so better appreciate the Charatans in my own collection. I would like to ask about one of these, a Lane-era extra-large Distinction rather in the shape of a flattened gourd. A feature that struck me as unusual is the stamping on the stem: "Regd. No. 3573." Can someone tell me the significance of that?*

*Allen R. Siedle*
*cyberspace*

Tad Gage answers that the registration number most likely refers to the rubber bit. If it is a Double Comfort bit, then the patent number refers to the patented Double Comfort design. ***P&T***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# Musical Inspiration

*Rock-and-roll music and profound creativity motivate Kurt Balleby as he carves some of the most original design interpretations in the pipe world*

by Chuck Stanion

The pipemaking workshop of Kurt Balleby Hansen in Kolding, Denmark, is rarely silent. For the majority of each day it hums with the sounds of creation. Saw, drill, lathe and sander each in turn thrums and vibrates with primal rhythm as a new pipe evolves slowly from a block of Corsican briar into an original Balleby interpretation. When the machinery subsides in favor of the quieter later stages of hand sanding and staining, a more organized music fills the shop as Kurt Balleby draws inspiration from classic rock-and-roll, including the songs of Pink Floyd and David Bowie. "I'm an old hippie," says Balleby, who uses his mother's maiden name in his pipemaking. "I listen to music whenever the vacuum and other machinery allow." He maintains a constant production of about eight to 10 pipes at a time, so whatever quiet is able to invade the shop does so primarily at night—but even then, one can almost imagine the sounds of the hundreds of blocks of briar breathing and creaking endlessly as they season and dry and await the time when Balleby will transform them from lumps of wood into instruments of smoke.

Photos by Rolf Rutzen

Balleby hints that his youth included a period of dissipation and wildness, though he declines to provide specifics. "I was a bad guy," he summarizes, remembering his university days. Famous pipemaker Kai Nielsen plucked Balleby from the street in 1983 and put him to work making stems and helping with production. "Pipemaking came along at just the right moment," says Balleby.

The transition from aimless and disreputable student to professional

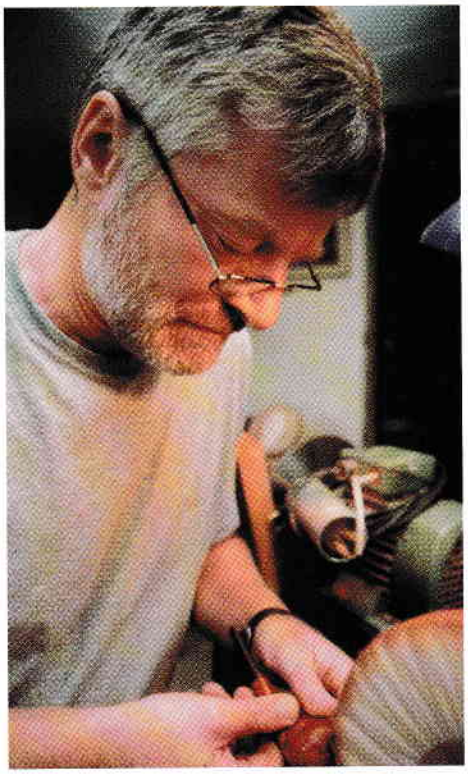
pipemaker did not come without cost, however. "I worked with Kai until 1989," says Balleby, "often for 18 to 20 hours a day. With all that time in the workshop, my first marriage couldn't take it. It was over." In 1989 Kai Nielsen decided to move back to the little island where his father, Viggo, still lived, and he continued making pipes there. Balleby started outfitting a shop for himself so he could establish his own line of pipes. At that time he met his current wife, Else. "I give her a lot more time than my previous wife," says Balleby. "We are very happy."

Once he had determined to pursue pipemaking on his own, Balleby started looking for the machinery he would need. "I found a used drill press. I checked newspaper classified ads and found a used lathe in northern Jutland. All the other machines I made myself. My hand tools were made by a friend who is a toolmaker."

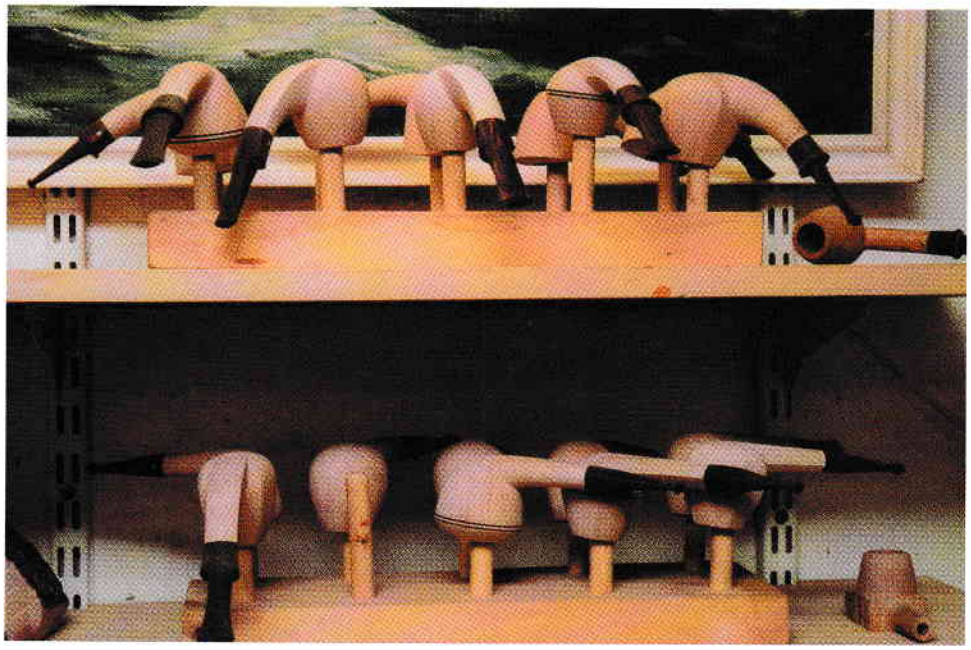
The first pipes he made were sold anywhere he could find buyers. "I sold them in bars, or to friends," says Balleby. "I sold them for 200 Danish krona—that's about $35. When they were done, I wanted to get rid of them. It was a learning process."

In 1993, Balleby traveled to Germany to promote his pipes. A businessman liked his work and offered to sell his pipes for him in Germany, starting with 50 percent of his production. Within a day of delivery, the man contacted Balleby and asked for all the pipes he could produce.

"That was about 350 pipes a year back then," says Balleby, and for the next three years he made a comfortable living, selling primarily to Germany. But 350 pipes was too large a production for him to maintain while continuing to improve his pipes. "Now I do 250, because my shapes are becoming more difficult." Most of his pipes are now sold in the United States, though a few still go to Germany, as well as to Austria, Japan and Switzerland. Only about a half dozen are sold in Denmark each year. "Most Danes cannot afford them," he says. He is planning to increase his presence in Germany again, though. "I've recently found a distributor there. I used to sell them myself in Germany. I didn't like that because there's a lot of trouble. I just want to make pipes. I'm not a salesman."



Balleby pipes are typically smaller than most other manufacturers' pipes. He is very selective about the materials he uses. "The only nonnatural stuff I have in my pipes is Teflon," he says,



which is used in the tenons for a tight fit that also permits easy, resilient disassembly of the pipe. "I don't like acrylic mouthpieces because acrylic is too hard," he says. "I use vulcanite mouthpieces, mainly black, with about 15 to 20 percent in Cumberland." All Balleby mouthpieces are hand-cut and engineered with a stepped-down smoke channel, starting at 3 mm, then 2.5 mm and ending at the lip button with a 1.6 mm smoke hole.

For decorative fittings between shank and stem, he uses bone and horn. "I found that elk horn is similar to ivory," says Balleby, who gets his horn supply from a local hunter. He also uses a couple of different exotic woods for decorative refinements, and finds some artistic expression in the use of bamboo. "I run a little tube through the bamboo," he says, for a consistent smoke channel diameter through the shank.

Perhaps Balleby's greatest strength is his talent for design. He does not make pipes in traditional shapes, but he does approach traditional designs with his own interpretation. "I must make a design my own," he says. His bulldogs are especially creative and well-known in collecting circles, but even such traditional shapes as billiards and apples take on distinctly individual designs, unlike the interpretations of other carvers. Balleby pipes are easily distinguished, not only by the gold profile of a diamond shape inlaid in each stem, but also by the distinct and unique creative flair in each design that can best be described as Balleby-esque.

Each block of Corsican plateau briar is seasoned for five years before Balleby subjects it to the more than 150 individual steps that making his pipes requires. "I spend at least eight hours on each pipe," he says, "because there are so many steps that take time." The one process that Balleby does not complete in his own shop is sandblasting, though he is making plans to acquire his own sandblasting equipment. Like many Danish pipemakers, he often ships his pipes to the Stanwell pipe factory for blasting, but there are other options. "Hans

Nielson [maker of Former and Bentley pipes] has offered to let me use his machine, but that's pretty far to travel. I can take 20 to 25 pipes with me and do them all at once, and have a nice visit with Hans, but it is more expensive than using Stanwell and costs me a day. Stanwell charges one dollar to blast a pipe and takes only about one minute each. If I do it myself, it takes five minutes."

Balleby has devoted himself to his pipemaking and derives much of his self-concept and identity from his craft and from the people who appreciate his work.

"A couple of years ago," he says, "I was having a particularly bad day. From the start I was in a foul mood. Then I went to my post box and there was a letter from a man in California who had bought one of my pipes. He was so happy that he wrote to me about this pipe, which was his first Balleby pipe. It was so beautiful, he said. I thought to myself, that man paid a lot of money for that pipe, and still he sends me a letter about how happy he is to have it. That's something. It may be art to you, but to me I must be grateful that he bought one of my pipes. Reading that letter changed my day from being very bad to being one of the happiest in my life."

For Kurt Balleby, pipemaking is not a solitary activity; the opinions and appreciation of his clients are as important to him as his own instincts. He listens to people, he thrives on their goodwill and he uses it all to keep improving and perfecting Balleby pipes. ***P&T***

## *Nomenclature*

Current Nomenclature (from about 1997-1998)
Balleby sandblasted pipes are graded (in ascending order): B, A and 1.
Smooth pipes are graded: 2, 3, 4, 5, 0 and 00 (0 and 00 are very rare).

Previous to 1997, Balleby pipes used the stamp "slc" for "selected" instead of the current 0 or 00. Lower-graded smooth pipes were stamped A and B, but those grades have been discontinued in favor of an overall higher quality for the brand.

Balleby pipes are available in only about 15 tobacco shops in the United States. To locate the shop nearest you, contact CAO International at 800.237.8226.

# Brandywine River Museum Presents Exhibition of Antique Smoking Pipes

Since the 16th century, tobacco use has resulted in the creation of an amazing variety of devices for smoking, sniffing and storing tobacco leaves. One of the most extraordinary tobacco instruments—the smoking pipe—has provided its owners with visual and smoking pleasure, as well as prestige.

From May 24 through July 27, the Brandywine River Museum is presenting a special exhibition of antique smoking pipes. "The Art and Design of Antique Smoking Pipes" features approximately 80 outstanding European and American pipes of clay, porcelain, wood and meerschaum. These examples dramatically demonstrate how this utilitarian and ubiquitous utensil gradually evolved into an art form expressed in many mediums.

The exhibition offers a rare opportunity to closely examine how expert craftsmanship and popular culture together created an art form. The pipes in the exhibition have been loaned from private collections.

Photo courtesy of Dan Hallquist

Exhibiting American art in a restored 19th-century grist mill, the Brandywine River Museum is internationally renowned for its unparalleled collection of works by three generations of Wyeths and its fine collection of American illustrations and still-life and landscape paintings. Located on U.S. Route 1 in Chadds Ford, Pennsylvania, the museum is open daily, 9:30 a.m. to 4:30 p.m., except Christmas Day. Admission is $6 for adults; $3 for seniors 65 and over, students with ID, and children ages 6 to 12; and free for children under 6 and Brandywine Conservancy members. Individual audio tours can be rented for $3. Group rates are available with advance reservations. For more information, please call 610.388.2700 or visit the museum's Web site at *www.brandywinemuseum.org*.

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# Smokers and Life Insurance

*How to buy it without getting smoked*

by Stephen P. Smith

When I started in the insurance business back in 1984, my new boss at the Prudential Insurance Co. gave me three things: a rate book; a phone book; and these inspiring words of encouragement: "Go get 'em, Tiger."

In retrospect, I'm amazed at two things: first, how I ever survived 17 years in that business; and second, how slender that rate book was, given the number of different life insurance plans Prudential offered. A big part of the reason for this was because Prudential, like most insurance companies back then, divided the majority of applicants into only four categories: male, female, smoker and nonsmoker.

In those days, to be classified as a smoker, one had to be a *cigarette* smoker. Pipe and cigar smokers were generally given the same rates as nonsmokers. This resulted in a significant savings to the pipe and cigar-smoking policyholder, because cigarette smokers pay between 20 percent and 100 percent more than their nonsmoking counterparts. As a pipe and cigar smoker myself, I found this aspect of policy rating intriguing, and discussed it on more than one occasion with home office underwriters. In those days (by which I mean the '80s and even the early '90s, so we're not exactly talking about the antediluvian period here), the prevailing wisdom among the underwriters with whom I spoke was that there simply was no actuarial justification for charging higher rates to pipe and cigar smokers, as the mortality for these groups was only marginally higher than it was for nonsmokers. Like the various Surgeon General's reports that have come out over the years, the insurance industry's own actuarial tables clearly showed that while cigarette smokers as a group have significantly shorter life spans, this simply does not hold true for pipe and cigar smokers.

This has all changed, as any pipe smoker who has applied for life insurance in the last 10 years knows. (For the duration of this article I will be referring to pipe smokers and using the masculine pronoun for the sake of simplicity, but this also applies to cigar smokers and women, as well. And to women cigar smokers, for that matter. Whatever.) Sometimes I think this may have been all my fault. For years I used the industry's rating practices as a virtually bulletproof defense against the anti-smoking tirades of my friends, none of whom were willing to accept that there might be a difference between my pipeful of Balkan Sobranie and a pack of Marlboros. After all, I argued, everyone knows that no self-respecting insurance company is going to pass up an opportunity to shake you down for a few extra shekels, so if even they admit that there's a difference, there must be something to it, right?

Well, I guess the industry must have had a few moles eavesdropping on my conversations, because all that has changed. Now that the tobaccophobes have elevated their cause to the level of a Holy War, the insurance industry, like the politicians before it, has come to realize that it can use tobacco as a convenient excuse to increase the bottom line. Like state governments, the industry now sees smokers as a politically impotent minority that's ripe for a good picking. ▶

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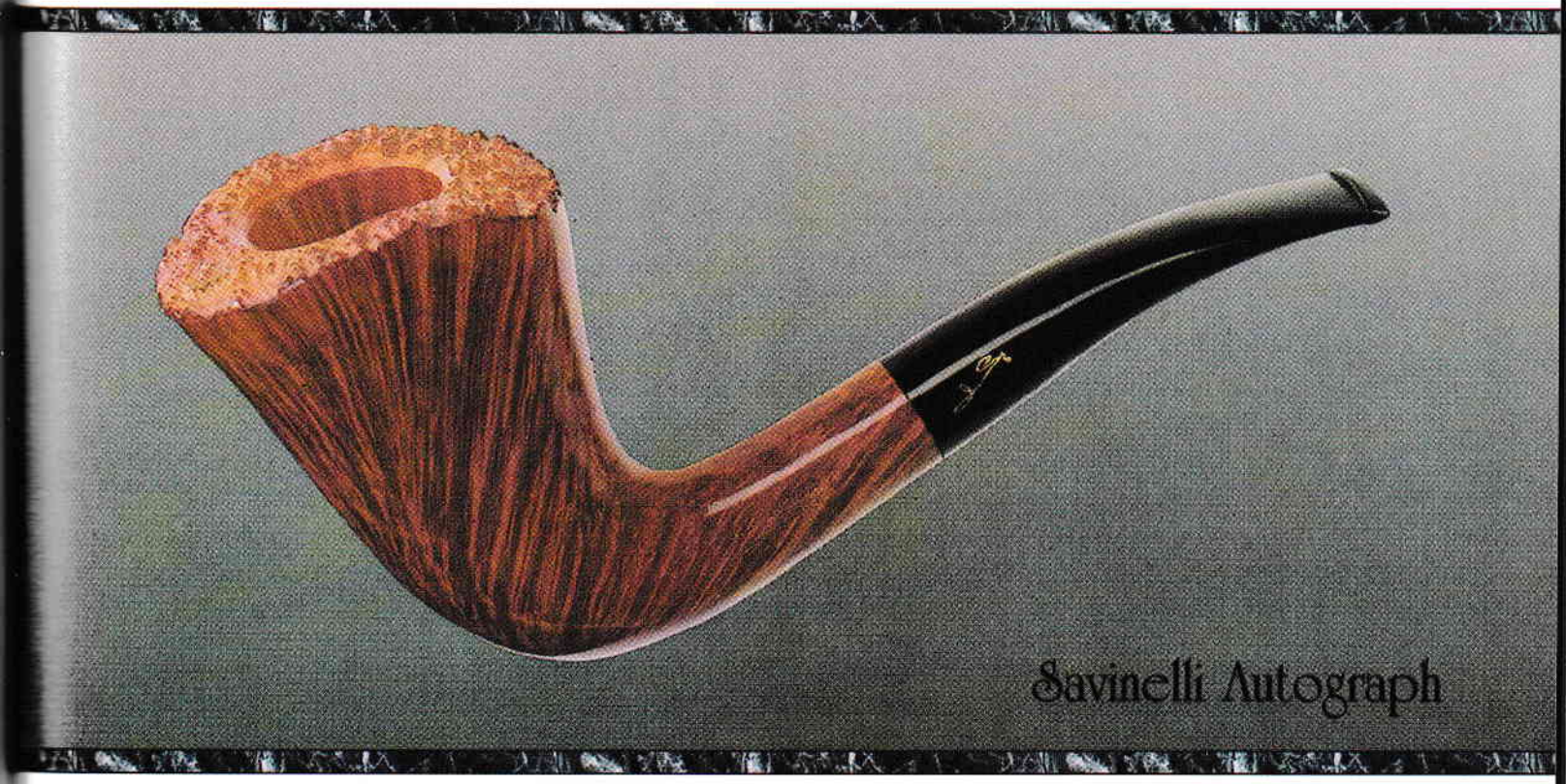


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Shortly before I retired from the industry, I asked an underwriter about the shift in the industry's attitude. The questions clearly made him uncomfortable (when you work for a large insurance company, Big Brother is *always* watching you, or at least listening in on your phone conversations), and after repeated questioning he eventually fell back on the increasingly common party line that insurance people just did not have any way of differentiating between a positive cotinine (metabolized nicotine) reading caused by cigarettes and that caused by any other form of tobacco. When I reminded him that pipe and cigar smokers generally had significantly lower cotinine readings than cigarette smokers, he suddenly remembered that he was supposed to be in a meeting.

The bottom line here is that most of the industry has jumped on the "all tobacco is the same" bandwagon, and will classify *any* tobacco use as "smoking." In other words, even pipe and cigar smokers who smoke only occasionally pay the same increased premiums as the three-pack-a-day cigarette smoker. California-based insurance broker John Paoletti says, "There are more than 2,000 life insurance companies in the U.S., but only a handful will treat pipe or cigar smokers better than cigarette smokers. This is absurd because pipe and cigar smokers represent a much better health risk than cigarette smokers."

Incredibly, even the use of the patch will exclude the applicant from preferred rates. As an example of the ridiculous extremes some insurers will go to, one company I know of will charge an otherwise healthy nonsmoker Standard Smoker rates if the applicant admits to having smoked even one cigar in the last 12 months.

So what's the poor pipe smoker to do?

A question I frequently heard when I owned an insurance agency was, "What if I just quit for a month? My urine test will be negative and they'll never know, right?" Nice try, but, as they say, no cigar. My advice to one and all about dealing with insurance companies—and not just life insurance companies—is you never, *ever*, give them an excuse to deny a claim. Making a material misrepresentation on an application will void the policy if death occurs within two years of the policy date (most states impose a two-year contestability period on insurers, beyond which they must pay a claim regardless of what's on the application, unless they can prove the applicant was intentionally defrauding the company).

Many people believe that this becomes an issue only if the death is smoking-related, but this is another fallacy. A court case some years back involved a major life insurance company and the beneficiary of someone who lied about smoking on the application, and subsequently died within the contestable period of something not smoking-related. The plaintiff's attorney argued that since the company would have issued the policy anyway, just with a higher premium, then it should have paid a prorated claim to the beneficiary (another common myth, by the way). But the court ruled that, unlike a misstatement of age or sex, which will result in a prorated settlement, the misstatement of the policyholder's smoking habits amounted to a material misstatement and thus voided the policy. The beneficiary received only a refund of premiums. The bottom line here is that lying is not the answer. Insurance companies check your medical records not only during the underwriting process, but also at the point of claim. You're going to get caught. Just trust me on this one, OK?

Fortunately, there are still some insurance companies that have not entirely sold out to the lure of shaking down the poor pipe smoker. While it is true that no insurance company is going to give you the Super Duper Elite Preferred Plus rates they advertise in the financial section of your Sunday paper, some of them still draw a distinction between the cigarette smoker and the pipe smoker. Massachusetts insurance broker David Colburn states that "there are still some companies that recognize that pipe and cigar smokers should not pay the same rates as cigarette smokers, but they're becoming increasingly few and far between. That's where working with an experienced broker can help. The broker's job is to guide the applicant through the maze of companies to find the one that will give them the best rate." At the end of this article I have included a partial list of companies that give pipe and cigar smokers a break (and it's not a very long list, I can tell you) as well as some brokers who are licensed in all 50 states and can help match the applicant with the right company.

Now this can get a little complicated, particularly if you've never shopped for life insurance before (many people would rather endure a root canal without the Novocain). Part of the problem is that insurance companies are constantly changing their underwriting guidelines, so whatever you read today may very well be invalid a year from now. Also, the various companies' jargon can also be confusing—for instance, what's better, Standard Nonsmoker, or Preferred Smoker? Some companies claim to offer Preferred Nonsmoker rates to pipe smokers, but these rates are in fact no better than other companies' smoker rates.

If this issue is more complicated than it used to be, it is also true that the resources available to the consumer are also better. A good place to start is the Internet. Compulife.com and Quotesmith.com provide quotes at no charge to the insurance shopper trying to get past the verbiage and into some real numbers.

Unfortunately, simply shopping for rates is not the whole answer. There are other issues to consider, such as guarantee periods. Generally speaking, a 20-year term policy which guarantees its rates for the entire 20-year term period will be a bit more expensive than one that does not, but this is not always the case. I know of one company that guarantees their rates only for the first five years of the policy and yet their rates are often as high or higher than other companies that guarantee their rates for the entire term period. Ask the broker for an illustration that plainly spells out premiums, benefits and, most important, the guarantees. Policies that do not guarantee the initial premium for the entire term period (assuming term insurance is what you're looking for) should generally be avoided.

If one is going to choose term insurance, what sort of term insurance? Term policies can be purchased for periods as short as one year, or as long as 40 years. Generally speaking, longer terms are more desirable, but not everyone needs a 30- or 40-year term policy. Some people need a whole-life policy. While whole-life has often been maligned in the past, the fact remains that some families have a need for a death benefit that is guaranteed to be paid irrespective of when the insured dies. Granted, some people even-

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tually achieve a level of prosperity that makes life insurance irrelevant, but a greater number do not. Generally speaking, the death of a breadwinner is often a disastrous occurrence for the family regardless of when it occurs. Therefore, most people should consider having at least some whole-life in their life insurance portfolio.

The question of how much life insurance to buy is also a tricky one. Generally speaking, a typical family should have enough life insurance to leave the surviving spouse as debt-free as possible, provide for the children's education, and leave an income to the surviving spouse that replaces that lost through the death of the other spouse at least for a few years, if not longer.

Frankly, these issues are beyond the scope of this article. Therefore, I cannot stress enough the importance of working with an insurance broker whom you trust and feel comfortable with. In fact, most companies require the consumer to go through a broker, and do not accept applications directly from the consumer. Just as you would never walk into a doctor's office and say, "Don't examine me, just let me look at your inventory of pills," you shouldn't shop for insurance based solely on price. A good insurance broker will help you ascertain what kind of life insurance is best for you, how much you should have, and *then* will shop around with you for the best price. Chances are, even if you've already found a company you like on the Internet, the broker will be able to place you with that company.

One last bit of advice. Once you've applied for and been approved for a life insurance policy, it is generally wise to hold on to that policy. While it never hurts to shop around from time to time, the fact is that the treatment of pipe and cigar smokers is getting worse with the passage of time, not better. So when you find a company that is willing to give you a break because you smoke a pipe and not cigarettes, you should probably stick with it, because the number of companies willing to do this is dwindling all the time. If you do decide to switch companies, under no circumstances should you give up the old policy until you know for a fact that you have been approved by the new company at the rate you applied for.

Life insurance is not a subject most people like to dwell on, and can be particularly excruciating for pipe and cigar smokers. But if you do your homework and work with an honest, reliable broker, it is still possible for the pipe smoker to obtain life insurance at rates far more reasonable than those offered to cigarette smokers. *P&T*

The following insurance brokers have significant experience working with smokers and others with special insurance needs. The following insurance companies give at least some preferential treatment to pipe and/or cigar smokers:

John Paoletti, Life Insurance SOS, *www.lifeinsurancesos.com*, 888.710.7827.

David Colburn, First American Insurance Underwriters, *www.faiuonline.com*, 800.444.8715.

Empire General: Offers a special "Tobacco" class for non-cigarette tobacco users. Rates are better than those for "Smoker" class.

Lincoln Benefit Life: Offers a "Preferred Smoker" class for those who smoke less than one pack of cigarettes per day. Presumably this rate would also apply to pipe and cigar smokers.

Lincoln Life (not to be confused with Lincoln Benefit Life): Offers a "Standard Nonsmoker" rate to pipe and cigar smokers.

Manulife: Offers "Standard Nonsmoker" rates to pipe and cigar smokers.

Metropolitan: Offers "Standard Nonsmoker" rates to those who smoke pipes or cigars occasionally.

New York Life: Offers "Nonsmoker" rates to those who smoke pipes or cigars occasionally.

Prudential: Offers "Preferred Nonsmoker" rates to pipe and cigar smokers.

Security Mutual Life: Offers "Standard Nonsmoker" rates to pipe and cigar smokers.

U.S. Financial Life: Nonsmoker classifications (Preferred, Super-Standard and Standard): Available to occasional users of cigarettes and most users of cigars and pipes.

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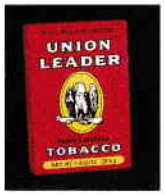
# TRIAL BY FIRE

by William Serad

*I won't belabor the background of House of Windsor (see accompanying article). However, I will address some generalities about the blends. They represent a brief though influential tour of American pipe-smoking history. And if I could make a very general comment, they "own" Burley much the way McClelland owns matured Virginia flakes. While generally in need of hydration for my tastes, the varieties and subtleties of the Burleys are seemingly endless, and for those who think of Burley only as crude, some of these blends will disabuse you of the notion. As well, because House of Windsor largely favors natural flavorings, eschewing artificial toppings in their historical line of products, they will remind many of you of the wildly aromatic flakes from Gawith and Hogarth. They are anachronistic in a favorable sense, utilizing flavors that go back centuries in the history of tobacco. If you could carry forward the Lake District traditions to blends firmly rooted in a Burley base, that is where you would find House of Windsor standing alone. Now on to the blends, from branded to private bulk blends to a couple of private-label offerings…*




**Union Leader**

A rough-cut blend of Burley and red Virginias, this is straight tobacco with straight tobacco flavor. The cut, for a rough, is fairly fine. I detect a slight casing, but nothing like Half and Half or some other of the more common "drugstore" blends. The flavor is rich and as the leaf components would indicate. It packs well and is quite cool. All in all, Union Leader is delight-

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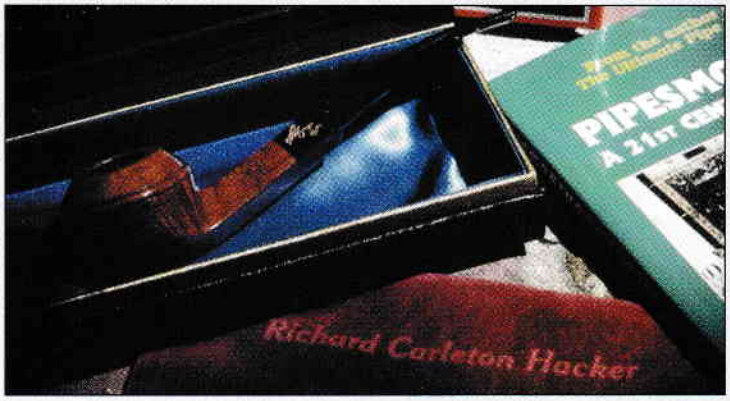


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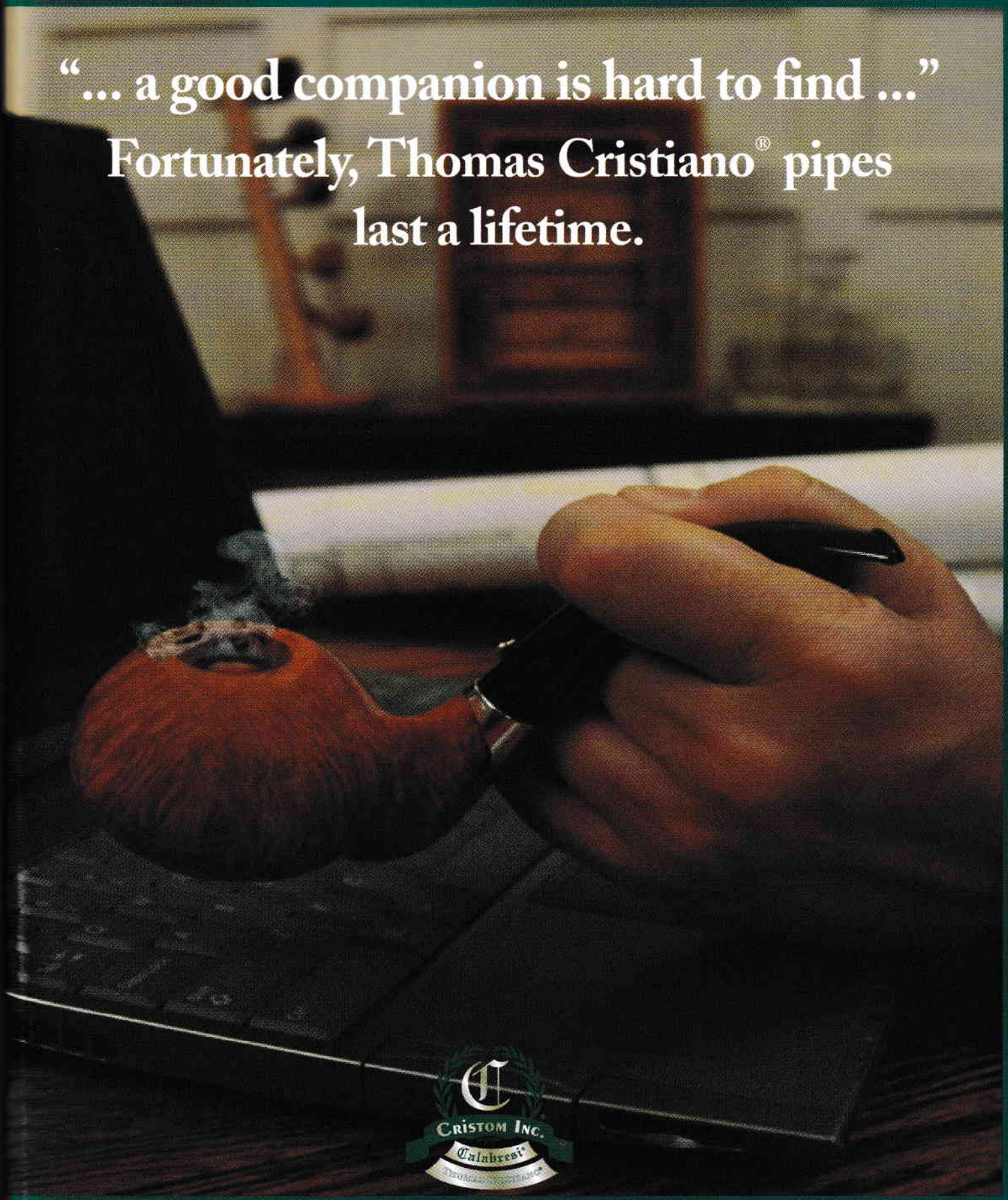


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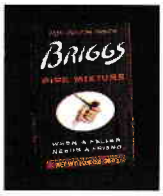


**Briggs**

"When a Feller Needs a Friend" is the motto, and a friendly blend this is. Cubed Burley and Virginia white flake make a chunky and cool-burning alliance. A light casing adds some interest without taking away from the good tobacco flavor. This is companionable in any size pipe, burns to a dry ash, and I think it would do well regardless of season. For those seeking simplicity without sacrificing flavor, give it a try.

**Model**

Around World War II, this box was decorated with pictures of female models (hence the name). It was also at one point around then the largest-selling pipe tobacco. Think there was a connection? It now has as its emblem an old bald coot with white mustaches that nearly obscure the pipe he's smoking. I vote for those thrilling days of yesteryear, and nominate Cindy, Elle and Naomi. The box aside, this is simply plug-cut Burley, but fine leaf indeed. It has a pronounced casing that gives the impression of a light sweetness, but it really is not sweet. The aroma is very pleasing, and would be a good alternative to the natural smoker looking for something a bit aromatic or the aromatic smoker looking for something more natural. This is also one of the coolest blends I have every tried. One can hardly tell it is lit were it not for the billows of smoke it produces. I enjoyed it most in a large bowl. Recommended for the aromatic-fringe fanciers.

**Barking Dog**

A true classic, I smoked this for years, and have reviewed it before. My dog (no joke) stole this and Field and Stream repeatedly from my library until I put them out of reach. This is a thoroughly respectable blend of classic ingredients: cubed bright Burley, Latakia, and some bright Virginia, I would say. The flavor is great, the cut is convenient and easy, the burn is slow and cool, and the bowl is clean and dry. I have recommended this before, but now upgrade it to highly recommended.

**Argosy**

A simple vanilla aromatic of black Cavendish, this appears as one of many on the market. I generally have no time for this type of smoke because they bore me silly (the cardinal sin) and leave a pipe irredeemably funky. Argosy is different in that it tastes like tobacco and is not gooped up with humectants.

Perhaps on the austere side for the Captain Black crew, this is much more appealing to me, and for the all-black puffers, this represents quite an improvement in my book. ▶

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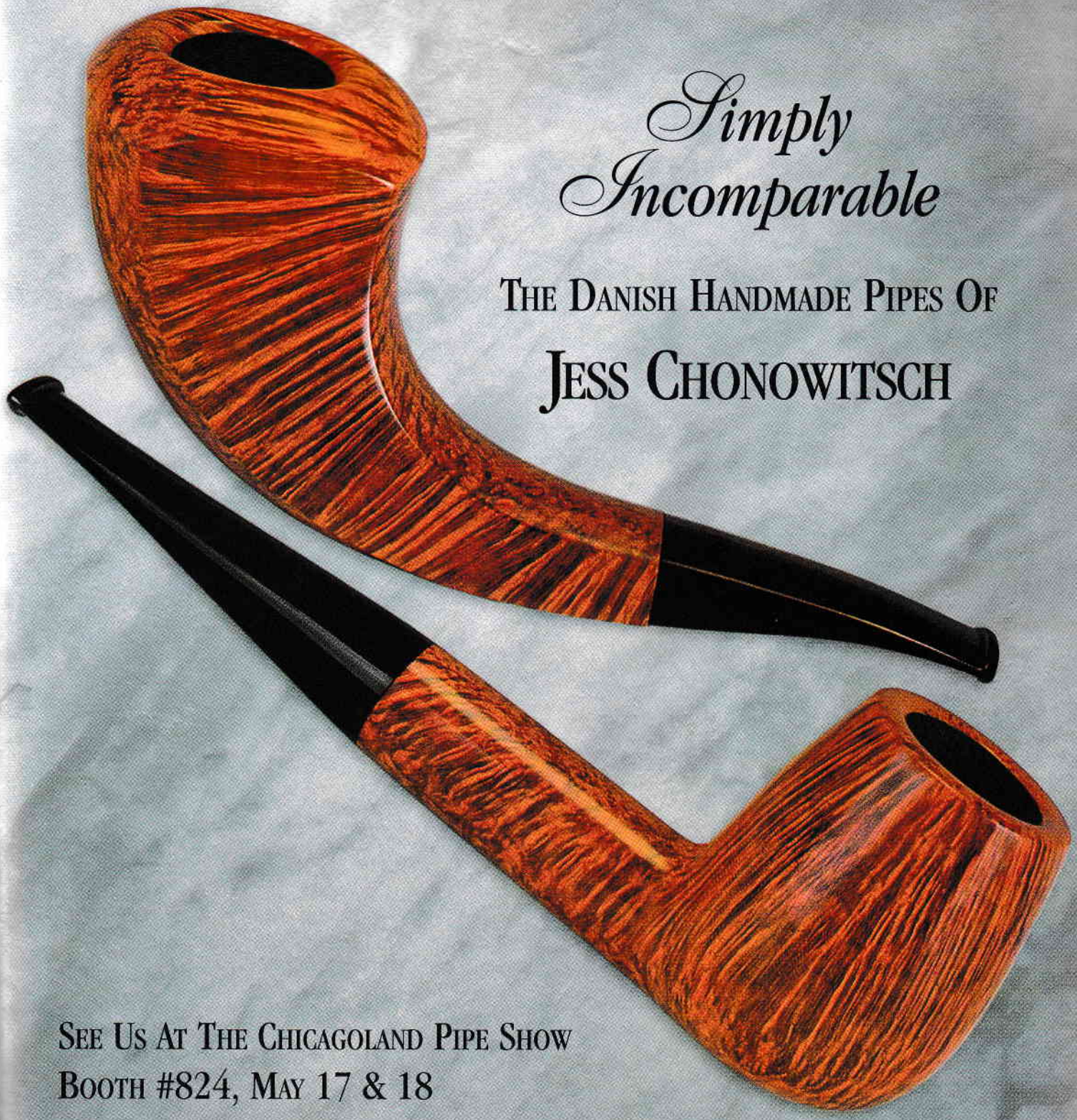

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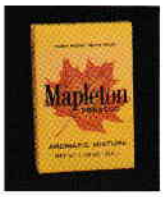


**Mapleton**

Given what aromatics are like now, this might not strike one as even being an aromatic, or a Cavendish for that matter. Crumbly reddish-brown in appearance, this is a true blend. This has a red Virginia base blended with Cavendish, Burley and a noticeable amount of Perique. The Burley and Perique presences give it a chocolaty pouch aroma. The aromatic part comes from the rum, vanilla and maple that bloom with the wave of a match but remain subdued in the pouch (unlike most modern aromatics). These ingredients create quite an aroma, as you might imagine. But the flavor remains the blend, sweetened darkly and heavily. This is quite unique in today's market, and hearkens back to an earlier blending tradition. I don't think this would appeal to today's aromatic smoker ensconced in the modern black Cavendish market, but would be a good change of pace for someone looking to expand their repertory toward something sweeter without abandoning real tobacco flavor. Recommended for crossing over.

**Field and Stream**

More history: This was the blend favored by President Ford (and I think he liked Kaywoodies, too). Billed as an outdoor blend, this is magnificently aromatic. A crimp-cut Burley with flashes of brights, this can't be packed badly, and it burns slowly to a fine ash. It is heavily laced with maple, licorice and other flavorings, making it quite sweet. The pouch aroma is big and the room aroma is enormous. As with most biological flavorings, the taste is different from the ingredient. Licorice extracts here do not taste like licorice. This is a big blend, and the tobacco itself is very full. The aromatics are pure grand opera. Everyone should try this at least once. It grew on me, and worked best in a pipe with a filter.

**Bourbon Street**

As aromatic as Field and Stream might be, it doesn't hold a candle to the flowery Bourbon Street (formerly Bond Street). Open the pouch, and you get hit with quite a wave of aroma from John Mitchell's (the former Nixon-era attorney general) favorite blend. Another crimp-cut (or ready-rubbed in some people's book), this is predominantly dark brown with splashes of bright and black. The tobacco is exceptionally full under the enormity of the aromatic agents. I thought I would hate this, and there is certainly taste shock in addition to the olfactory shock, but this very strange blend grew on me. This out-G&H's Gawith & Hogarth for flowers-a-bloomin' blends. It gives the impression of sweetness, but it is all aroma, and is a broad and tobacco-y blend under it all. Remarkably cool yet strong, you have to try this. Smoke it slow and a bowl lasts for an easy hour and a half. Billed as "Absolutely Different Pipe Tobacco," it is that and then some. Many won't like it, but it now occupies an affectionate place in my heart. Take it for a spin.

**Revelation**

This was Albert Einstein's preferred smoke. It's a very traditional blend of bright flake, red Virginia, cube-cut Burley, Latakia and Perique—what's not to like? It is also topped with a "mild fruit flavor" but I taste more top-dressing than that. The initial impression is of the top note, complex and quite fragrant, but not fruity per se. It adds a piquant splash of flavor to what initially seems like a blend too tilted toward the bright Virginias. It can initially be a bit hot if you're not careful. After the light, it starts to settle into a more mature and full taste from the reds and Burley. After a bit further down the bowl, the Latakia and Perique waft in and out, bringing a thoughtful sophistication to the experience. The rest of the way down, a delicate balance tilts just a couple of degrees off center as each component raises a hand in turn to be accounted for, and then gives way to the next. I developed a taste for this, especially in a pipe with a paper filter, and came back again and again. Recommended as a change to the English smoker who likes to experiment. Smart guy, that Albert…

**Country Doctor**

The ingredient list of red Virginia, bright flake, cube-cut Burley, Latakia and Perique topped with a light fruit flavor makes this sound like Revelation, but it isn't much like it at all. The fruit flavor seems just that, and hardly noticeable in the pouch. In the bowl it just adds some sweetness and burning aroma, almost giving a nod to a Scottish influence, like black Cavendish, but just from the fructose. The note in the pouch of Latakia is right there at a sniff, and in the bowl, too. It really is a classic red Virginia-based Americanized English with a bit of sweetness. It is amazing that a blend of this sort has been around for years right under my nose without my noticing it. Recommended.

• • •

*For the private blends, these are bulk that your tobacconist may carry under his own name. Ask, and if he doesn't carry it, have him call House of Windsor. Alternatively, call House of Windsor (800.870.3128) and ask for a tobacconist near you if your current one is not helpful.*

**#2005 Cubed Burley**

This is unquestionably the finest cubed Burley I have ever tasted straight up. It is dense, making it exceptionally cool. It is rich and deep. It has all the benefits of Burley and none of the potential pitfalls. It would stand up to comparisons with many a fine, matured Virginia flake, and I would urge the flakesters to give this a puff. Amazing stuff, this, and highly recommended.

**#6770 Blend 333**

A crossover, this is a classic blend of small-cubed Burley, with bright Virginias in several cuts and a dash of Latakia and Perique. That would be fine in itself, but it is topped with a rum-and-vanilla flavoring that makes a fine blend unique. This is slow-burning and has a fine bouquet, but can be pressed to bite with a little effort. The flavor is as fine as the leaf that makes it up, and the rum is just an enhancement rather than being in the spotlight. I prefer this to

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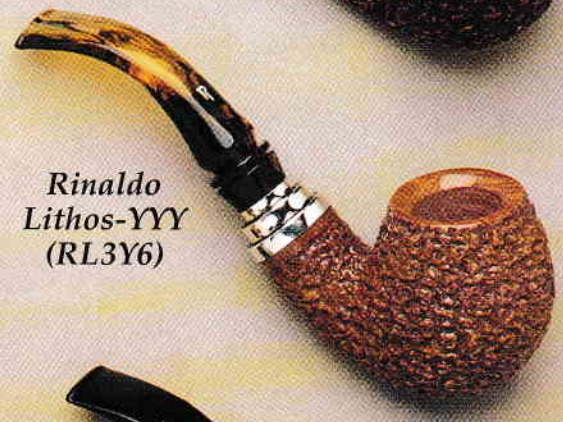

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Blend 272, which is related, and it is recommended.

**# 6730 Blend 272**
Another crossover, this time the rum topdressing is added to a long-cut blend. The leaf is red and bright Virginias, Kentucky Burley, black Cavendish and Turkish, again with Latakia and Perique, making this an Americanized English. The blend is fairly cool, and flavorful with a little more sweetness. The rum seems more prominent to me, perhaps because of the greater delicacy of the base leaf, but regardless, the room aroma has added appeal over many an English. Give this a try if you like crossover blends.

**#7726 Black and Burley**
This is the only out-and-out aromatic that I was to review, not that they don't have quite a few in the lineup, but it is different from most. The fire-cured black Cavendish is blended with white Burley and topped gently with a coconut flavoring. The white Burley gives the blend a mature sophistication not found in most aromatics, where the aromatic agent and not the tobacco stimulates the jejune palate. Even under provocation, this only warmed up a little, and burned cleanly while producing an aroma that would be broadly appreciated. Recommended for the sophisticated aromatic smoker.

**#7763 English Supreme**
There are a million English blends on the market, and frankly, half a million might represent the full spectrum of flavors one could experience in an English blend. The other half-million are redundant. This is right in the middle, and a real find among the many. All long-cut leaf composes this blend of Virginias, Turkish, Latakia and Perique, the roundup of the usual suspects. But as with all English blends, the devil is in the mixing. This is big around the middle and richly broad. The ends of the taste spectrum are not extreme, so this is suitable for all-day enjoyment. Cool, flavorful, this is highly recommended as the reference point for English auditions.

**#3236 H.D. Blend**
Yet another blend of cubed Burley with square and cube brights with more than a dash of Latakia, this sounds like other blends here. There is a light casing, but that is only noticeable in the pouch, and the smoking of it is exclusively the domain of tobacco flavors. Cool, refreshing, and kind to the pipe, H.D. is to be added to my list of regulars. This is an absolutely exceptional traditional American blend, with flavors across the continuum. It is a must-try, and highly recommended.

*I would tell you that the final two are for historical interest, but they are so good, I have to bring them to your attention on that basis alone. They were the blends favored by Gen. Douglas MacArthur. Each has its own merits, but as a pair, they cover all the bases save the Balkan end of the spectrum. Between the two, they run from a lighter Virginia tilt to a rich Burley. Individually, they are recommended, but together as a team, I would highly recommend them. They are available from Col. Ralph Rumbo at The Humidor, 7074 San Pedro Avenue, San Antonio, TX 78216 (210.824.1209).*

**Harkness D**
With bright and red Virginias, cubed Burley and a touch of Perique and Latakia, this blend has a slightly aromatic note that smells wonderful. The pouch aroma is so delicate and pleasant that Daughter of the Pristine Nose thought it smelled great. This is definitely a Virginia blend, and all the rest of the components just serve to enhance the Virginia qualities. The Latakia is unnoticeable, and this can be pushed beyond coolness. Exercise care, and you shall return to this blend frequently. Suitable to the summer, I would think, and it works best in a big pipe. Recommended.

**Harkness F**
Cubed Burley with a faint aromatic note, bright Virginia in microscopic quantities and Latakia seemingly just waved over the top, this is meant for slow smoking and contemplation. It is a broad blend, robust and assertive, able to shoulder the day's load of troubles and give perspective. A bit difficult to get lighted, it burns endlessly with a smoky tang. It is best in a small to medium pipe and with a lot of time on your hands. This is an afternoon and evening smoke, and recommended. *P&T*

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# A review of Albion Tourgée's *A Veteran and His Pipe*

by Stephen A. Ross

A former Union soldier, carpetbagger, civil rights advocate and federal district judge in North Carolina, Albion Tourgée (1838-1905) was also a prolific writer. Following the end of the Civil War, Tourgée published numerous articles, essays and books recounting his role in the United States' greatest conflict and in Reconstruction-era politics. Throughout many of these works, Tourgée adamantly insists that the Civil War was a glorious crusade to free the slaves and laments the growing political estrangement of southern African-Americans that culminated in Jim Crow legislation, vastly diminishing African-Americans' civil rights throughout the South until the 1960s.

Tourgée's *A Veteran and His Pipe* (Chicago: Belford, Clarke & Co., 1888) was initially published as a series of essays in the *Chicago Inter-Ocean* in 1884 and 1885. The essays were compiled into book form in 1885. *A Veteran and His Pipe* is unique among Tourgée's works because of his metaphorical use of the aging Union veteran who enjoys his pipe, Blower, while contemplating the consequences of the war 20 years after its end.

Tourgée's veteran is critical of American society 20 years after the end of the war: "Patriotism is well enough as a reminisence [sic], but parsimony is the key-note of prosperity. Devotion to the rights of man is an innocent weakness; gain the one thing needful" (15-16). Nonetheless, the veteran says to his pipe, "Your polished bowl shall be heaped with golden granules; and as the smoke wreaths rise above its rim, we will think upon old times, revive almost-forgotten memories, and feel again the thrill of perished aspirations" (17).

Pipe smoking is not only a therapeutic salve for Tourgée's veteran, but it's also a reminder of the ideals for which he fought. Blower was given to the veteran by one of his comrades who lay dying on an unnamed battlefield. "The touch of the worn amber mouthpiece, which his lips have pressed so often, ever brings old memo-

ries back" (23), the veteran writes. The war, according to Tourgée's veteran, was one fought for "freedom and the right" (23). The veteran is dismayed that many Americans had forgotten, or ignored, what he believes was the war's true cause. "To smoke a pipe and believe in human right as a practical, tangible thing—a sentiment that ought to outrank and overpower all other political ideas—are in the highest degree absurd, to one who sucks rice-paper cigarettes...and studies political philosophy in the sweet seclusion of his club" (23-24). After 20 years, the veteran asks if his cause was right and concludes, "The question seems sacrilegious. I fancy that the fire within your bowl grows redder and hotter as my lips frame the inquiry. Yet it is a question which must be asked and answered; not by us, but by the American people; not by to-day only, but by many unrisen tomorrows" (26).

The veteran recognizes that his viewpoint is considered extreme in an age in which sectional reconciliation and Lost Cause mythology was taking root. "It is said that the visions which I see in the perfumed clouds that rise above thy polished bowl, unlike them, are not tinged with the azure hue of charity, or bordered with a fleecy film that hides the outlines of all things lying beyond the narrow circlet. On the contrary, Blower, it is claimed that for me, hateful memories gleam fierce and hot under the cold ashes of a broken life, like the embers of thy heated bowl, and are awakened to new life by angry inspiration" (83).

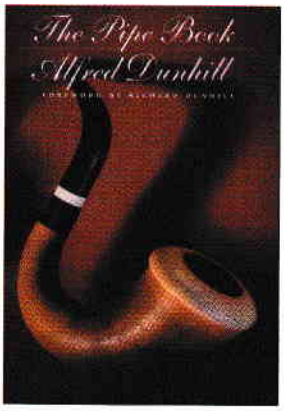
Courtesy of Chatauqua County Historical Society

The majority of *A Veteran and His Pipe* is made up of essays recounting conversations about the war and American race relations between the veteran and Pascal Raines, a former Confederate soldier whom he has befriended. "The odor of Perique is in a modest room that looks out over bright waters, and traces its dark viscid fiber show among the golden-brown granules...We smoked the pipe of peace again last night, Blower, while the cool breezes blew softly over the placid water...The strong mephitic odor of that curious variety of nicotiana, which needs the richness of tropical alluvions and the steaming heat of southern seas for its perfection speaks always to my mind of that friend who was once an enemy...." Raines "loves to smoke Perique in a long-stemmed Powhattan or Sally Lun" and is "always urging me to mix more or less of this seductive narcaphthon, with the spicy leaf grown on the sunny Piedmont slopes and ripened by ambrosial honey-dews, with which I am wont to fill your polished bowl" (108-109).

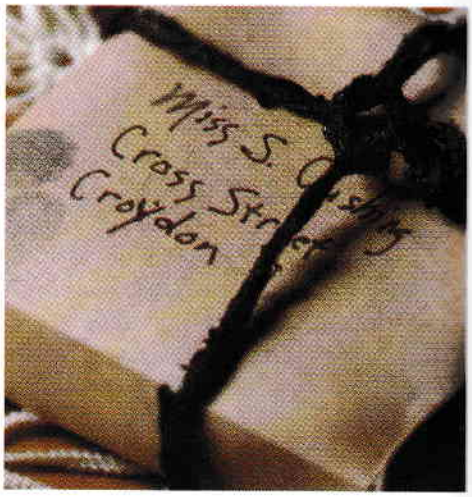
After his conversations with Raines, the veteran concludes that the South hasn't changed its ways concerning race, but the North has moved closer to the South and sacrificed its heroic legacy to facilitate reconciliation, at the former slaves' expense. Tourgée writes, "We freed the slave, but we only half enfranchised the freedman. We gave him the ballot, but we failed to give him a place to put it where it would do him any good or have any effect on the government of the country" (257). The legacy of the war, in Tourgée's view, is in jeopardy of being lost. "Either the Republic must remedy this debasement of the freeman's right or the Republic must die in order that the freeman may achieve his right" (258). Tourgée's veteran is pessimistic about the chances of action to protect African-American civil rights in the South. "I ask the question, reverently, Blower, wondering whether any great work for humanity lies at the threshold of To-day" (269). Of course, as history has taught us, that "To-day" of racial equality didn't begin to arrive for another 80 years.

Although *A Veteran and His Pipe* contains allusions to pipe smoking, it is, first and foremost, a book about the Civil War and Reconstruction. Most readers who are interested in this period of American history will find Tourgée's arguments intriguing and insightful. Others will be offended by his unapologetic assertions. However, anyone who is a pipe smoker will recognize a little bit of Tourgée's veteran within himself—someone who enjoys contemplating issues and reminiscing with a bowlful of tobacco in his favorite pipe. ***P&T***

Each Alan Kuehl tamper is a one-of-a-kind original, handcrafted from exotic hardwoods. Tampers that are currently available are made from rosewood, kingswood, tulipwood and paduck burl. For more information on these tampers, or handcrafted Alan Kuehl briar pipes, contact Alan Kuehl, 1968 Waterton Ct., Grayson, GA 30017; telephone 770.982.8509; e-mail *akuehl@mindspring.com*.




Alfred Dunhill's *The Pipe Book*, a treasure trove of information on pipes and tobaccos, is now available in paperback. Including a foreword written by Alfred Dunhill Ltd.'s chairman, Richard Dunhill, *The Pipe Book* may be purchased at tobacconists and bookstores near you. Go to *www.lyonspress.com* for more information.



The third tobacco in McClelland's 221B Series honoring Sir Arthur Conan Doyle's great detective character, Sherlock Holmes, is scheduled for release this summer. Those acquainted with *The Case of the Cardboard Box* may be able to deduce what is coming. While ears are turned to learn more details, no word has yet been released. "A honey of a blend with a hint of Irish flavor." That's all we can discover so far...

From Pipe Brebbia, the Twin Series features convertible acrylic shank extensions that allow the pipes to be smoked as churchwardens. Twin Series pipes are available in tan or black rustic finishes and feature either blue or amber shank extensions. To find a Brebbia pipe dealer near you, contact Monjure International, 204 Shadowlawn Dr., Jamestown, NC 27282; telephone 336.889.2390; e-mail *pipadolce@aol.com*; Web site *www.monjureinternational.com*.

Viprati pipes are available at tobacconists across the country. To locate the shop nearest you that sells Viprati pipes, contact Marble Arch Ltd. at P.O. Box 966, Rockville Center, NY 11571; telephone: 800.843.2724; fax: 516.536.9781; e-mail: *marblearchltd@yahoo.com*.

## Pöschl's Wild Mango

Pöschl Tabac's Exclusiv Wild Mango provides a fresh and fruity exotic mango flavor that's mild on the tongue. Exclusiv Wild Mango also has a distinctive and pleasant room aroma. To find a local tobacconist carrying Pöschl's Exclusiv Wild Mango or other Pöschl tobaccos, contact Felipe Gregorio Tobacco World at 2385 South Dove St., Alexandria, VA 22314; telephone: 800.336.1181; fax: 703.519.7323; e-mail: *felipegreg@aol.com*; Web site: *www.felipegregorio.com*.

## Jack's Handmade Pipes

Jack Hamburg Jr. started making his own pipes in 1988 using only a file, knife and sandpaper. Purchasing pipemaking tools from the former Moss & Lowenhaupt Pipe Factory in St. Louis, Mo., Hamburg is now making pipes for other people to enjoy.

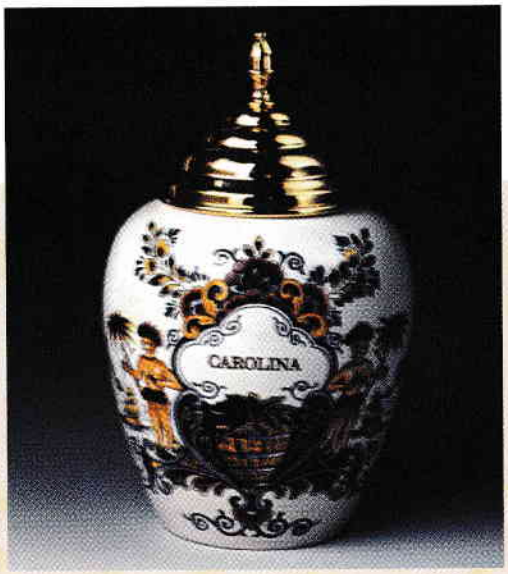
Jack's Handmade pipes are entirely handmade using Grecian briar and polished using Carnuba wax.

For more information, contact Jack Hamburg Jr. at Jack's Handmade Pipes, 1036 Dover St., Centralia, IL 62801; telephone 618.532.3861; or visit his Web site, *jack@jackshandmadepipes.com*.

## Classic Collection

Classic Collection is the newest member of the G.L. Pease tobacco family. The four blends that make up Classic Collection draw their inspiration from some of the great tobaccos of yesterday, paying homage to those old blends and hoping to capture some of their essence.

G.L. Pease tobaccos can be found on the shelves of many fine tobacconists and are distributed by Cornell & Diehl Inc. To find out more about Classic Collection, contact Cornell & Diehl at 800.433.0080 or visit the Web site at *www.glpease.com /Tobacco/Classic*.




## Earthenware tobacco jars

During the 17th and 18th centuries, large Delft earthenware jars were often used to ship tobacco from the American colonies to England. Foreign Advisory offers 28 versions of these tobacco jars, including those in the Williamsburg Reserve Collection. The tobacco jars range between 4.5 inches and 14.5 inches in height and have 22 lamp adaptations. Each tobacco jar and lamp may be personalized with three to 10 letters. Ceramic lettering is applied by hand and the jar is then kiln-fired. For more information, contact Dan Polasiak at Foreign Advisory, P.O. Box 549, Polks Road, Princess Anne, MD 21853; telephone: 410.651.0600; fax: 410.651.3742.

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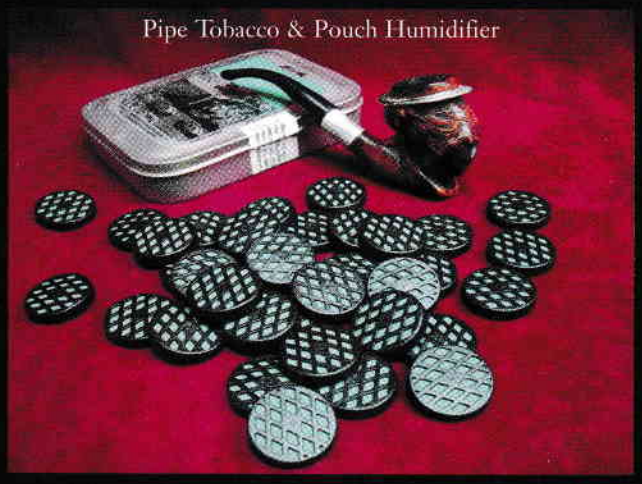

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# PIPE EVENTS

**CORPS Pipe Smokers' Exposition & Celebration**
The Conclave of Richmond Pipe Smokers will host its 19th Annual Pipe Smokers' Exposition & Celebration on Sept. 19-21, 2003, at the Holiday Inn Select-Koger South Conference Center, 10800 Midlothian Turnpike, Richmond, Virginia. Call the hotel at 804.379.3800 and mention CORPS for special room rates. The 2003 show will celebrate Dunhill's centennial anniversary. For more information, contact CORPS at P.O. Box 34023, Richmond, VA 23234; 804.342.0761; *conclave@corpipesmokers.org*.

**Deep South Classic**
The Carolina Briar Friars announce that the Deep South Classic will be held on Saturday, Oct. 18 from 8:30 a.m. to 6 p.m. at the Sheraton Airport Hotel in Charlotte, N.C. For more information, contact the Carolina Briar Friars at P.O. Box 12681, Charlotte, NC 28220 or 704.331.8148.

**Milwaukee Pipe Show**
The Milwaukee Area Pipe Society will host its third annual pipe show on Saturday, July 26, 2003, at Pistol Pete's Neighborhood Grill, 16755 Lisbon Road, Brookfield, WI 53005. For complete information, contact Robert Schrap at the Milwaukee Area Pipe Society, P.O. Box 174, Elm Grove, WI 53122; *rschrap@aol.com*.

**New York Pipe Shows**
The New York Pipe Club presents two more pipe shows for 2003. The Fourth National Annual Pipe Convention occurs May 30-31. The Eighth Annual International Pipe Swap will be Aug. 29-30. Each show will be at the Ramada Hotel Newark International Airport where special room rates can be obtained by calling 800.223.8285 or 973.824.4000 and mentioning the pipe shows. For more information, contact Richard Esserman, 238 Aycrigg Ave., Unit D, Passaic, NJ 07055; 212.455.9869.

**North American Society of Pipe Collectors Pipe Show**
NASPC will host its 2003 pipe show from 9 a.m. to 5 p.m. on Aug. 23 at the Ramada Plaza Hotel, 4900 Sinclair Rd., Columbus, OH 43229. To reserve a room, call the hotel at 614.846.0300 and mention the NASPC Pipe Show for special rates. For more information, contact Bill Unger, Secretary, NASPC, P.O. Box 9642, Columbus, OH 43209; phone: 614.252.2904; e-mail: *bill@naspc.org*.

**Sixth Annual Northern California Pipe Show**
The Sacramento Pipe Collectors' Assembly, the Fresno Pipe Club and the Peninsula Pipe Club will host their sixth annual Northern California Pipe Show on Saturday, Nov. 8, 2003, from 10 a.m. to 6 p.m. in the training room of the Clarklift Team Power Forklift dealership at 8111 Fruitridge Rd., Sacramento, California. Contact Gary Malmberg, 916.422.6027; e-mail: *gmalmberg@earthlink.net*.

**Tucson Pipe Show**
The Old Pueblo Pipe Club will host its third pipe show from 9 a.m. to 5 p.m. on Saturday, June 21, 2003, at the Best Western Inn, Tucson Catalina Foothills, 6201 N. Oracle Rd., Tucson, Arizona. Call the hotel for reservations at 888.788.2766. Contact Jack Tompkins at 520.459.4317; e-mail: *tompkins2@mindspring.com*; Web site: *www.jack-tompkins.com/OPPC*.

**Washington Pipe Show**
Capital Area Pipe Smokers (CAPS) will host its second annual pipe show on Saturday, July 19, 2003, at the Washington Dulles Holiday Inn, 1000 Sully Road, Dulles, VA 20166. Call the hotel for reservations at 703.471.7411 and mention the Washington Pipe Show for a special discount rate. For more information about the Washington Pipe Show or other CAPS events, contact Randy Evans, *raevans@outdrs.net*; Brian Siravo, *CAPSpipeshow@ aol.com*; or visit the Web site, *http://Caps_pipe.tripod.com*.

**The After Hours Pipe Club**
First Monday of the month from 6 to 8 p.m. at the Vintage restaurant in the Gage shopping center in Topeka, Kansas. Contact the staff at Churchill's, 785.273.0102; *afterhourspc@hotmail.com*; *www.homestead.com/afterhourspc*.

**Arrowhead Pipe Club**
Contact Dan Spaniola, Arrowhead Pipe Club, c/o Paul's Pipe Shop, 647 South Saginaw St., Flint, MI 48502.

**Atlanta Pipe Club**
Second Tuesday of the month at 7 p.m. at Royal Cigar Co., 2179 Briarcliff Road, Atlanta, Georgia, on the corner of Briarcliff and LaVista Rd. Contact Joyce White at 404.329.0088 or Kelly Crow at *kelcro@mindspring.com*.

**Briars Club**
Second Thursday of the month at 6 p.m. at Hawthorne Fire House on Lafayette Avenue in Hawthorne, New Jersey. For more information, contact Howard Gutenstein at 845.759.2205; e-mail: *briarsclub2001@yahoo.com*; or visit the Web site at *www.groups.yahoo.com/group/njpipeclubthebriarsclub*.

**Briar Squires Pipe Club**
Second Monday of the month at 7:30 p.m. at Hops Grill and Bar, 9826 San Jose Blvd., Jacksonville, Florida. Annual pipe-smoking contests are held on the Sunday closest to St. Patrick's Day. Contact Briar Squires, P.O. Box 61446, Jacksonville, FL 32236; Cy Jones at 904.739.8190; or Clif Byrd at *crbyrd@bellsouth.net*.

**Broad River Smokers' Conclave**
Second Thursday of the month at Tobacco Road Smoke Shop in Shelby, North Carolina. Contact Chris Tallent at 704.487.7868; *brsc@wncnet.com*; *www.wncnet.com/smokeit*.

**Burlington Pipe Club**
First Thursday of the month at The Black Bull, 1124 Guelph Line, Burlington, Ontario. Contact Phil Raney at 519.754.1148.

**Calumet Pipe Club**
First Thursday of the month at 6:30 at The Humidor Pipe Shop, 2502 Memorial Parkway in Huntsville, Alabama. Contact Robin Morgan at 256.539.6431.

**Capital Area Pipe Smokers (CAPS)**
Third Wednesday of every other month in the Washington, D.C., area. Contact Randy Evans, *raevans@outdrs.net*; Brian Siravo, *CAPSpipeshow@aol.com*; or *Caps_pipe.tripod.com*.

**Central Florida Pipe Club**
Last Thursday of the month at The Tobacco Merchant in Jacobsen's Plaza in Longwood, Florida, from 6 to 9 p.m. Contact Don Hockman Jr. at 407.647.3200; *orlandopipe@yahoo.com*.

**Central Oklahoma Pipe Enthusiasts (COPE)**
Second Thursday of the month at the Royal Bavaria Brauhaus & Restaurant, 3401 S. Sooner Road, Moore, Oklahoma. Contact COPE, P.O. Box 7034, Moore, OK 73153; or *jbaldeman@bix.com*.

Chesapeake Pipe Club
Second Monday of each month at 7:30 p.m. at Champion Billiards, 1969 E. Joppa Road, Towson, MD 21234. Call Bill Maitz, 410.825.8940.

**Christopher Morley Pipe Club of Philadelphia**
Third Wednesday of the month at 7 p.m. at Finnegan's Wake Pub, Third & Spring Garden Streets, Philadelphia, Pennsylvania. Contact Bob Page at 215.567.2972 or *rpage@classicalguitarstore.com*.

**Circulo de la Pipa Mexico D.F.**
First Friday of the month at 7:30 p.m. in the Otro Lugar de la Mancha, Esopo #11, casi esquina con Av. Mazarik, Col. Polanco, Mexico City, Mexico. Contact Gustavo Chavezcamacho at *pipaclubdf@listbot.com*; *circulodelapipa.homestead.com/Bienvenida.html*.

**Confrere of Indiana Briar Friars**
Contact Stephen Williams at 765.282.0229.

**Conclave of Richmond Pipe Smokers (CORPS)**
Meets the third Tuesday of the month at various Richmond, Virginia, area restaurants and pubs. Contact CORPS for the location of the next meeting at 804.342.0761; e-mail: *conclave@corpipesmokers.org*; Web site: *www.corpipesmokers.org*.

**Connecticut Valley Pipe Club**
For information and meeting times, contact Dock Perry at 413.789.2153.

**Croft's Burley Burners**
First Saturday of the month at Croft's Pipe & Tobacco Shop, 4722 Richmond Ave., Houston, TX 77027. Call 713.850.8091 for more information.

**Dallas/Fort Worth Pipe Smokers Club**
Third Wednesday of the month at 7:30 p.m. at the Londoner Tavern, 4291 Belt Line Road, Addison, Texas. Contact Ed Price at *epr065@airmail.net*.

**Fresno Pipe Club**
Third Sunday of the month at 6 p.m. at Hardwick's Briar Shoppe. Contact Douglas A. Pitts at Hardwick's Briar Shoppe, Manchester Center, 3402 N. Blackstone, Suite 124, Fresno, CA 93726; 209.228.1389; *dpitts@gte.net*.

**Great Northern Pipe Club**
Third Sunday of the month at 1:30 p.m., usually at the Maplewood Lanes, Lower Level, 1955 English Street, Maplewood, Minnesota. Contact Jon Werner at *info@greatnorthernpipeclub.org*, or Tony Espeseth at 800.353.7378.

**Greater Kansas City Pipe Club**
Third Thursday of the month at Cigar & Tabac, 103 Metcalf Center in Overland Park, Kansas, at 8 p.m. The club also hosts an annual pipe show in the fall. Call Mark Sull at 913.362.7864 or e-mail the club at *gkcpc@yahoo.com*.

**Hudson Valley Pipe Club**
First Wednesday of the month at 6 p.m. at Copperfield's, Rt. 44, Millbrook, New York. Contact Rob DiStasio at 914.533.6696 or *recoil@optonline.net*.

**Kentuckiana Pipe Smokers' Club**
Second Sunday of the month. Contact Samantha Hubert, 1612 Hickory Grove Road, Lawrenceburg, KY 40342; 502.839.3229; or *iapsc.net/html/kps1.html*.

**Knoxville Area Pipe Smokers (KAPS)**
Third Thursday of the month at 6:30 p.m. Contact *www.knoxareapipesmokers.org*, or Randy Pedigo at 865.637.7565; or *repedigo@bellsouth.net*.

**Memphis Area Pipe Smokers (MAPS)**
Third Tuesday of the month at 7 p.m. in the cigar lounge at the Marriott Hotel, 2625 Thousand Oaks Blvd., Memphis, Tennessee (near I-240 and Perkins Rd.). Contact Bob at *info@pipeclub.org*; *www.pipeclub.org*.

**Milwaukee Area Pipe Society**
Third Thursday of the month at 7 p.m. at Jack's Tobacco and M.C.S., 13640 W. Capitol Drive, Brookfield, Wisconsin. Contact Joe Harb, 262.783.7473, *jharb@wi.rr.com*; *home.wi.rr.com/perique*.

**Mt. Town Society of Kapnismologists**
First and third Thursday of the month at 7 p.m. at the Smokers Club, 100 S. Mission Street, Mt. Pleasant, MI 48858. Contact Kat Gartner at 517.775.8536; *gart@sensible-net*.

**Murfreesboro Pipe and Tobacco Club**
Second Monday of the month in the banquet room at Puffing Billy's Restaurant on Broad Street in Murfreesboro, Tennessee, at 6:30 p.m.

**Nashville Area Pipe Smokers (NAPS)**
Second Tuesday of the month at 6:30 p.m. at the Sherlock Holmes Pub located at 2206 Elliston Place, Nashville, Tennessee. Contact Chuck Horvath at 615.790.9582; *chuck.horvath@us.army.mil*.

**New York Pipe Club**
First Tuesday of the month at Connolly's Pub and Restaurant, 121 West 45th St., at 6 p.m. Contact the club's Web site at *www.newyorkpipeclub.com*.

**Nordic Smokers' Guild**
Contact President Leif Slot, Florsgade 7, 3 th, DK-2200 Copenhagen N, Denmark; *ls@n-t.dk*.

**North Georgia Pipe Club**
Third Thursday of the month at 6:30 p.m. at Smitty's Tobacco, 975 Dawsonville Hwy., Gainesville, Georgia. Contact Clark Smith at 770.539.9006; *wcsmith1@bellsouth.net*.

**North Oakland Tobacco and Pipe Club (NOTPC)**
First Thursday of the month at 7 p.m. Meeting locations vary in the Metro Detroit area. Contact Terry McGinty at 248.471.0195; *tmcginty@ameritech.net*.

**Northeast Arkansas Pipe Puffers**
The Pipe Puffers meet on the second Saturday of

each month at 10 a.m. and the fourth Tuesday of each month at 6 p.m. at the Tobacco Plus Store in the Midway Plaza in Highland, Arkansas. Contact Dick Alexander, c/o Tobacco Plus-Midway Plaza, 1998 Highway 62/412, Hardy, AR 72542; 870.856.4100 or 870.856.4433.

**Northeast Wisconsin Tobacco Society (NEWTS)**
Third Monday of the month at 6 p.m. at the Titletown Brewing Co. Contact Todd R. Jerabek at *tjerabek@frontiernet.net.*

**Old Pueblo Pipe Club**
Third Wednesday of the month at 7 p.m. at local shops. For more information, check the schedule on the club Web site, *www.jack-tompkins.com/OPPC*, or contact Jack Tompkins at 520.459.4317; e-mail: *tompkins2@mindspring.com.*

**Pipe Club de France**
Contact President Alain Letulier, 38 rue du Chevalier de la Barre, F59175 Templemars, France ; *alainletulier@compuserve.com.*

**Pipe Club of Taiwan**
Contact Ben Chen, P.O. Box 83-53, Taipei 111, Taiwan; *banworld@ms29.hinet.net.*

**Pocono Inter-Mountain Pipe Enclave (PIPE)**
Every Tuesday night at El Humidor in Wilkes-Barre, Pennsylvania, from 6 to 9 p.m. Contact David Bull at 570.894.8016 or *debull@starband.net.*

**Sacramento Pipe Collector's Assembly (SPCA)**
Twice monthly on the third Thursday of the month at 6 p.m. and last Sunday of the month at 1 p.m. in downtown Sacramento, California, at 1325 O Street #1. Contact Gary Malmberg, 916.442.6027; e-mail: *gmalmberg@earthlinknet.*

**Sandwich Isle Pipe Society**
Last Wednesday of the month from 6 to 9 p.m. at South Pacific Pipes & Cigars, 350 Ward Ave., Suite 106, Honolulu, HI 96814. Contact Dale James Neff at 808.591.8275.

**Seattle Pipe Club**
Second Wednesday of the month from 7 to 9 p.m. at the Issaquah Tinderbox (club room), exit 15 I-90, Pickering Place, 1810 12th Ave. N.W., #C2. Contact Ron Butler, *crenterprise@unidial.com*, 253.927.3672; Matt Guss, *matt@reallysmart.com*, 206.903.6542; or Nathan Reasoner at 800.647.7833; *www.seattlepipeclub.org.*

**Sherlock Holmes Pipe Club of Boston**
Second Wednesday of the month at the Holiday Inn, Mansfield, Massachusetts. Contact Mark Maxfield, *barley_shpc@yahoo.com*; or Don Powers, 781.449.0380.

**South Florida Briar Brotherhood**
Third Tuesday of the month in Fort Lauderdale. Contact Grant Porter at 954.741.8595; *www.flpipeclub.org.*

**South Hampton Roads Pipesmokers' Club**
First Monday of the month at 7 p.m. at the White Horse Pub in Pembroke Mall, Virginia Beach, Virginia. Contact Dan Carey at 757.236.3469; e-mail: *e-celt@yahoo.com.*

**South Jersey Pipe and Cigar Club**
Second Wednesday of the month at 7 p.m. at Your Coffee and Cigar Box, 703 Tilton Road, Northfield, NJ 08225. Call 609.645.3345.

**St. Louis Pipe Club**
Second Saturday of the month at 9 a.m. at John Dengler Tobacconist, 700 S. Main, St. Charles, Missouri, and the fourth Saturday of the month at 7 p.m. at Town & Country Tobacco, 13933 Manchester Rd., St. Louis, Missouri. Contact Jay Milton at 618.288.2090 or Bob Calloway at 636.946.8555.

**Toronto Pipe Club**
Second Saturday of the month at 1 p.m. Contact Douglas Cope at 905.791.1440 or *www.torpipeclub.ca.*

**Triangle Area Pipe Smokers**
Second Tuesday at O'Charley's Restaurant on Six Forks Road, Raleigh, North Carolina, at 6:30 p.m. Contact Jim Carrino at 919.848.0685, or Stan Sokolove at *pipechief@mindspring.com.*

**Tri-State Pipe and Tobacco Club**
For information about meetings of the Fort Wayne, Indiana-based club, contact Robert R. Rhodes Jr. at 260.749.9534, *j.rhodes30@verizon.net.*

**Waco Pipe Club**
Last Tuesday of the month at 7 p.m. at the Texas Sports Hall of Fame Museum, 1108 S. University Parks Drive in Waco, Texas. Contact Steve Fallon at 254.754.3258.

**Washington Area Pipe Smokers**
Third Wednesday of the month at 7 p.m. at The Smoke Shop, 940 W. Chestnut Street, Washington, Pennsylvania. Contact Paula J. Fenelon at The Smoke Shop, 724.228.3266.

## ADVERTISER INDEX


| | | | |
|---|---|---|---|
| Brigham Enterprises | 12 | Madelaine, Inc | 62 |
| Butera | 36-37 | McClelland Tobacco | 9 |
| CAO International | CV4 | Monjure International | 5, 55 |
| Cornell & Diehl | 10 | Music City Marketing | 18-19, 53 |
| Cristom Imports & Exports, Inc | 51 | Payless Pipes | 8 |
| Cup O' Joes | 48 | Peter Stokkebye | 6 |
| Felipe Gregorio | 43 | Pipes and tobaccos | 25, 49 |
| House of Windsor | 47 | R.D. Field | 7, 11 |
| J&J, LLC | Cover 3 | Richard Carleton Hacker | 50 |
| James Norman Limited | CV2-1, 57 | R.T.D.A | 13 |
| Knoxsville Cigar Co. | 35 | Savinelli Pipes, Inc. | 45 |
| Laudisi Enterprises | 24, 52 | Stemco-Pimo | 56 |
| LJ Peretti | 64 | Watch City Cigar Company | 42 |



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